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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,

AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXVIII

OCTOBER, 1929

NUMBER 4

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Advertisements should be sent to the Advertising Manager, Art and Archaeology, The Architects Building, 1800 E Street, N. W. Washington, D. C.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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PORTRAIT OF M. BOCHET (1811). MUSÉE DE LOUVRE, PARIS.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXVIII

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THE PORTRAIT METHODS OF INGRES

By MORTON DAUWEN ZABEL

WHEN Ingres started on his long career in the opening years of the nineteenth century, he faced an age whose events were to provide the artist with many new problems and motives. Those events—in science, politics, and social revolution—wrought many changes in the conditions of painting. They influenced profoundly the intellectual life which turned gradually from the classical ideal of David to the romantic ideal of Delacroix, causing those contrasting standards to vary in the favor of painters as they varied among poets and musicians throughout the century. The political and military unrest of the period furnished a subject matter for realistic painters, and encouraged in pictures a popular anecdotal appeal which flourished everywhere. The scientific motive determined the course of Impressionism. The renewal of historical and archaeological research turned painters

back to the study of primitive and mediaeval decoration, crafts, and technical resources. Religious experience was turned to aesthetic uses, and certain spiritual and mystical attitudes which had long been absent were exploited anew in pictures and sculpture. In society the rise of a wealthy bourgeoisie gave the painter a new kind of patron. A public spirit was defined whose prejudices became increasingly more assertive, and altered the social rôle of the artist. The politics of the salon and the curious power of academies were also results of democratic changes which removed the control of patronizing nobles and caused the flourish of a new realism in delineation and theme. Even landscape became divested of its artificial and allegorical properties until, with Monet and Cézanne, it was reduced to its basic elements of light and form. In almost every department of painting new de-

(Notes supplementary to this essay will be found in the Notes and Comments department on pages 144 and 145.)

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vices and attitudes were supplanting those of the preceding century.

The character of portraiture was particularly altered. The sitter was no longer likely to be a prince or a queen. The properties of the portrait were no longer the trappings of mythology or the fabulous grandeur of ermine and



PORTRAIT OF MME. RIVIÈRE (1805). MUSÉE DE LOUVRE.

armor. The day of Nattier, Fragonard, Boucher, and Lancret was over. A new faith in naturalism tended to lessen the value of idealization and to allow the development of the more necessary psychological and social interpretation which had lost the importance it held among Renaissance portraitists because of the interruptions of sundry vogues of artifice. With the disappearance of the allegorical background and the decline of aristocratic influences there came a new setting—the world of

business and domesticity. Many of the favorite devices of the portrait painter were lost. He found himself deprived not only of his political eminence but also of his pictorial and representational methods. It remained for him to understand his new sphere, to realize its far severer limitations, and, by discovering fresh opportunities and resources, to define his art accordingly.

In the case of Ingres, foremost of nineteenth century portraitists, this task was especially great. He was schooled and cast as a classicist. Half his lifetime was devoted to anecdotal and illustrational art which contrasts sharply—in its scope and in the variety of its subject matter—with his severer portraits. His art had to reconcile the idealistic and realistic attitudes. He turned to portraiture for two reasons. Not only had he practiced it from earliest youth: the new social order promised a livelihood to the artist who would serve it well in this rôle. And it was in his portraits that he developed his greatest originality. His profound insight, his truth to character, his almost unlimited resources for interpreting personality and defining social types were allowed full play. Moreover, he had to express himself within narrow realistic limits, compromising between the profuse ornamentation of the preceding age and the structural austerity of the classical school. To do this he had to develop new methods of presentation, harking back to the Renaissance for many of his devices, finding others in the social and aesthetic principles of his own day.

His work in portraiture was prodigious. Hundreds of paintings and drawings were made between his first Paris period, early in the century, and his death in 1867. Their greatest value

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lies in their success in escaping monotony of draughtsmanship and similarity of appeal. Setting out on his long professional career he seemed to realize the conventional boundaries within which he had to work. Yet to produce a large number of successful portraits it was necessary that he perfect a variety of devices for his canvases—devices which would enhance the physical appeal of the patron and at the same time suggest sympathetically and comprehensively the associations and backgrounds of his life. These methods had to avoid, of course, the artificial and symbolical effects which a serious age disliked, but still they had to flatter the sitter with proper attributes. They were to describe his wealth, his profession, his social rank, his intellectual eminence, as well as build up the compact, highly organized composition required of a classical painter. Unlike some contemporary portraitists, Ingres did not have to depend on invention of fanciful and superficial details. His mastery of structural and compositional problems was instinctive, and he was free to eschew the ornaments and stage-settings which his fellow artists employed throughout the century. Yet his enormous practice demanded the control of a certain number of practical methods for supplementing and relieving his likenesses, and an examination of them discloses some of the problems of design and interpretation with which he had to contend.

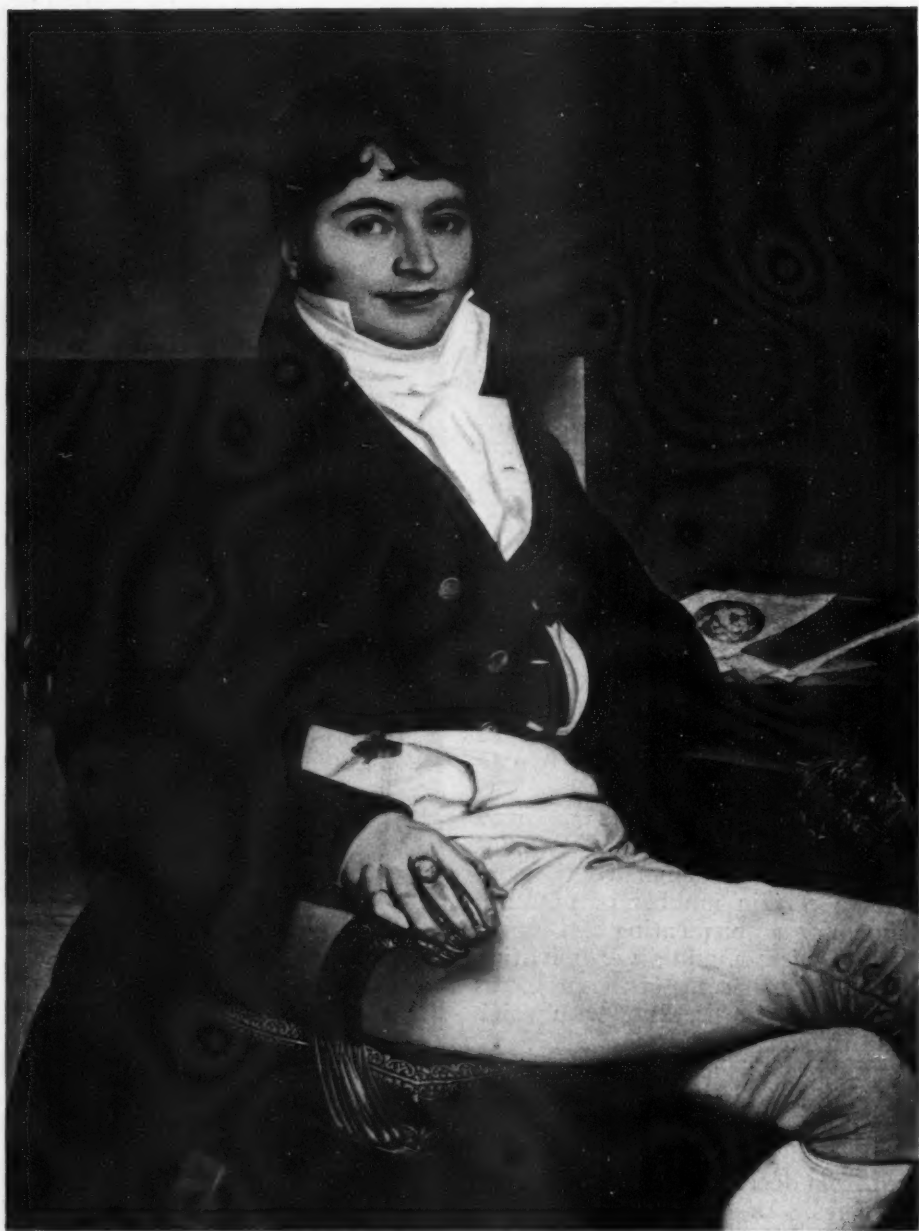
A study of this aspect of Ingres' art is not concerned with his historical and anecdotal paintings wherein are introduced actual persons, their faces reproduced from documents, sculptures, and engravings. In those canvases the problem was not one of portraiture but of narration; the details depended

largely upon the incident or circumstance represented; and a faithful likeness was neither the chief concern of the artist nor the requirement of the critic. In Ingres' paintings the number of historical portraits bulks very large, but in almost every case the figure is subordinated to a complicated



PORTRAIT OF Mlle. RIVIÈRE (1805). MUSÉE DE LOUVRE.

design. In *Raphael et la Fornarina*, in the *Apothéose d'Homère*, *Le Vœu de Louis XIII*, *Louis XIV et Molière*, *L'Entrée de Charles V à Paris*, and *Philippe V remet la toison d'or au Maréchal de Berwick*, the conventionality of the representation is sufficiently indicated by the artificial postures and obviously copied features. In other pictures, like *L'Arétin et Tintoret*, *Don Pedro de Tolède baisant l'Épée de Henri*



PORTRAIT OF M. PHILIBERT RIVIÈRE MAÎTRE DES REQUÊTES AU CONSEIL D'ÉTAT
(1805). MUSÉE DE LOUVRE.



MME. DE SENONNES (1814). MUSÉE DE NANTES.

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IV, the Sixtine Chapel studies, or *François I recevant le dernier soupir de Léonard de Vinci*, a more dramatic motivation animates the characters without, however, achieving for them a much greater reality. Such hypothetical likenesses as those in the *Jeanne d'Arc*, the *St.-Symphorien* in the cathedral at Autun, *Jésus-Christ remettant les clefs du Paradis à St.-Pierre*, or the various classical tableaux do not belong to portraiture but to illustrational art, and in them the actual problems of the portrait were not encountered.

Only occasionally did the artificial devices of the seventeenth and eighteenth centuries persist in Ingres' portraits, and when they did the result was such a combination of the heroic and the commonplace as we are familiar with in Delacroix's *28 juillet, 1830*,



PORTRAIT DRAWING OF PAGANINI (1819). COLLECTION BONNAT, MUSÉE DE LOUVRE.



PORTRAIT DRAWING OF M. LEBLANC (1822). COLLECTION BONNAT, MUSÉE DE LOUVRE.

with a goddess of liberty leading the citizens at the barricade. Classical decorum ruled out the nymphs and faery spirits of Boucher and Fragonard, and they reappeared only in lesser artists like Prudhon or Bouguereau. Delacroix presents an idealized heroic goddess, and the romantics preserved mythology usually in the firm figures of heroic mortals. Ingres experimented cautiously with the allegorical in his portraits; the elaborate symbols and allegories of his anecdotal schemes were ruled out. An exception appears in the portrait of *Cherubini* whose superior version of 1844 (in the Havemeyer collection) omits the protecting muse and is, by all odds, the preferable canvas. In the course of his elaborate studies for this picture Ingres decided to add the allegorical device in the Louvre version of 1842. He enlarged his rectangle and painted the goddess of

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PORTRAIT DRAWING OF THE PAINTER BARBIER (1821).

music whose high demeanor and massive gesture conflict incongruously with the admirable study of the musician below.

It was still possible, however, to present his sitters in official rôles, since the decline of monarchy had not deprived the contemporary scene of its officers, courtiers, and nobles. The compliment paid a character by his robes and state decorations was not outmoded, and a considerable number of Ingres' portraits use this means of formal presentation. *Bonaparte, premier consul* (1805; Liège) and *Napoléon sur son trône* (1806; Musée de l'Armée, Paris) are heavily documented in detail. The former is the simpler design, the incident of the consul's order for the reconstruction of the Faubourg d'Amercoeur at Liège, to commemorate which the

painting was ordered, being recorded in a manuscript on which his hand rests. The pose is stiff and the composition extremely close, with a slight relief in the landscape revealed at the right. In the second portrait, the figure and face present a stony indifference, the entire interest depending on the exaggerated richness of the imperial robes and sceptres. In *Charles X dans son costume du sacre* (1825; Collection Bonnat), the king's personality is much more ably defined, and since the costume is the same as in the *Napoléon*, it is interesting to see here a much more graceful and ingenious presentation which shows the growth of the artist's skill in twenty years. Later, in 1827, in the *Marquis de Pastoret* (Collection Degas), and again in 1842 in the *Duc d'Orléans* (Musée de Versailles), Ingres



PORTRAIT DRAWING OF MME. LEBLANC (1822). COLLECTION BONNAT, MUSÉE DE LOUVRE.



PORTRAIT OF M. NORVINS. NATIONAL GALLERY, LONDON.

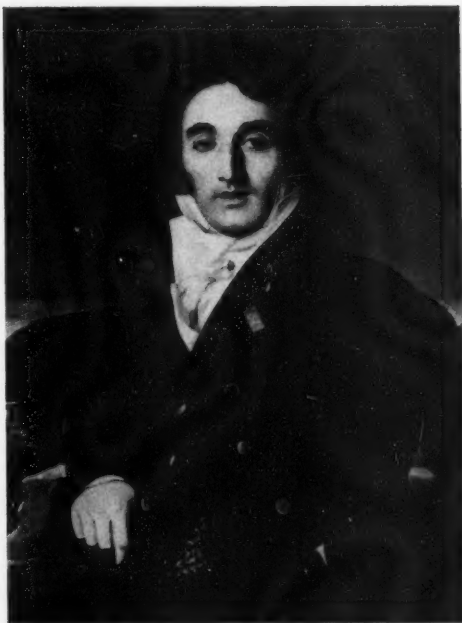


PORTRAIT OF MME. MARCOTTE DE SAINTE-MARIE (1827). COLLECTION DE
 MME. HENRI MARCOTTE DE SAINTE-MARIE, PARIS.

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subordinated the costume wholly to the character, and in all his later pictures the interest in official backgrounds declines until the epaulets, badges, and orders of state dignity become minor details in the design.

Biographical details frequently appear in the portraits, though Ingres' powers of portrayal and delineation permitted him to achieve a saliency of characterization which did not rely upon such objects and symbols. The faces in his later drawings and paintings are sufficient revelation of experience. Nevertheless, he liked to allude to his sitter's occupation, learning, or hobby wherever possible. *M. Rivière* (1805; Louvre) is shown as a bibliophile and connoisseur, with books and manuscripts at hand. *Bartolini* (1806; Collection Bulloz; there is a later formal version of 1820, Collection Levesque) is shown in his rôle of sculptor, as Ingres knew him in Florence, holding a small Greek cast. The painter *Granet* (1807; Collection Hachette) carries his portfolio, with the Villa Medici of his Roman days beyond. Personal honors and dignities are recorded in the orders of *Baron Vialète de Mortarieu* (1805) and in the costume of the *Marquis de Pastoret*. *M. Joseph Marcotte* (1843; Collection of Mme. de la Maisonneuve, Paris) appears in a drawing as a hunter in the Velasquez style, accompanied by a rare dog. *Gounod* is shown at his piano (1840; Collection of Mme. de Lassus, Paris); *Baillot* (1829; Collection de Mme. Saunzay, Paris) and *Paganini* (1819; Louvre) with their violins. In these the biographical information is specific. In scores of other drawings the content is highly allusive: jewelry, laces, combs, shawls, and decorations all suggest the conditions and fortunes of the aristocratic or bourgeois experience.



PORTRAIT OF M. CORDIER (1811). MUSÉE DE LOUVRE.

Landscape was used by Ingres very sparingly. In his earlier portraits he crowded into the corners of his rectangle suggestive fragments of countryside or city, in an attempt to relieve the flat spaces of his background. The English manner, and the romantic settings of Gainsborough and Reynolds, were as much in disfavor as the fantastic details of LeBrun, Greuze, and Watteau, but the classicists condescended to use arbitrary selections from nature to piece out their formal studies. David, in his huge tableaux, usually painted a very dry panorama or architectural setting for his figures: in *Les Sabines* and *Paris et Hélène* it suggests at once a theatrical back-drop. In Ingres the scenic detail is usually thin and artificial, but it has the virtue of throwing the figure into greater relief. *Mlle. Rivière* (1805; Louvre) profits by this contrast, as does *Rosario Persico*



PORTRAIT OF CHERUBINI (1842). MUSÉE DE LOUVRE.

(Boston Museum): the pastoral scene and the rock-skirt bay act in strong contrast to the candid reality of the figures. A more dramatic beauty is suggested by the Roman scene behind Granet or the fragment of Tivoli in the

portrait of *M. Cordier* (1811; Louvre). Ingres, approaching the Renaissance portraitists through Raphael, found in Bordone, Sebastian de Piombo, Titian, and the Venetians many scenic details which he transferred to his own can-

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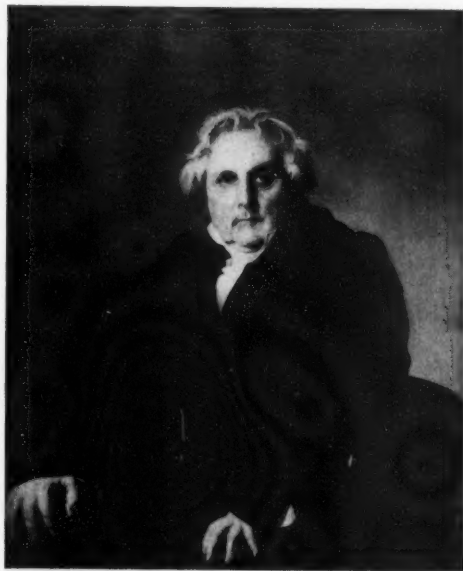
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vases cautiously but with interesting results.

Architectural elements were studied exhaustively by Ingres for his historical pictures, but these too were relegated to a minor place in the portraits. The use of structures, façades, apertures, and colonnades, is time-honored, and it appears especially during periods when civic and national consciousness is strong. The portraiture of the Dutch and German schools is characterized by an elaborate employment of doors, windows, houses, etc., to act as a setting for the figure. These details usually provided a harmonious biographical scheme for the personality, or supplied certain complementary suggestions upon which the painters came in time to depend for their structural material. In Vermeer or Memling, as in Bronzino or Veronese, the portrait often resolved itself in terms of this richly devised background. Ingres, in spite of his study of forms and models, dismissed the architectural setting in the vast majority of his portraits. When it does appear, it is as an interior, usually of a room whose walls and shape are of less importance than the many objects in it. It is interesting to note that while Ingres ruled subordinate interests out of his best canvases, he often admitted certain intricate patterns and designs in the details. The background of *Mme. d'Haussonville* (1845; Frick collection, New York), of *Mme. de Sennones* (1814; Musée de Nantes), and of *Mme. Moitessier* (1856; Collection de Bondy, Paris) has this character. The formal presentation of the character is relieved by the bright colors and varied charm of walls, mantles, chairs, mirrors, and ornaments. In the drawing of the *Gatteaux family* (1850; Collection Brame) an architectural design is care-

fully copied, while the drawing of Ingres' god-child, *Mlle. Guile* (1856; Bonnat) contrasts the child's figure with a highly detailed, imposing background. Problems of linear and atmospheric perspective seldom taxed



PORTRAIT OF M. BERTIN L'AINÉ, FOUNDER OF THE "JOURNAL DES DEBATS" (1832). MUSÉE DE LOUVRE.

Ingres in his portraits; most of his men and women stand against space or flat walls, relying on no scenic or structural contrasts for their realism.

Far more specialized was Ingres' interest in costume. His characters are invariably clothed in garments striking either for their lavish sumptuousness or for their eccentricity. The costume of *M. Dupaty* (Johnson collection, Philadelphia) or of *Rosario Persico* is beautifully defined as to cut and fabric. *M. and Mme. Leblanc* (Metropolitan Museum, New York) achieve their dignity through elaborately devised formal dress. Officials such as *M. Devillers* (1811; Collection Bern-

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heim-Jeune) are memorable for the air with which they exhibit their military regalia. In his portraits of women this richness of costume becomes obtrusive. In *Mme. Marcotte de Ste.-Marie* (1827; collection Ste. Marie) the hairdress, features, and gown seem to share a curious harmony of design and



PORTRAIT DRAWING OF MME. DELFUS (1842). COLLECTION BONNAT, BAYONNE.

a chromatic relationship. In *Mme. Rivière* (1805; Louvre) the garments and shawls aid the furniture, the posture, and the oval frame in building up one of Ingres' most famous linear compositions. In later portraits such as those of *Mme. de Broglie* (1853; Collection de Broglie, Paris), *Mme. Moitessier*, and *Mme. la Baronne James de Rothschild* (1848; collection du Baron E. de Rothschild, Paris) the depiction of costume is essentially photographic, the aesthetic charm meagre, and the whole interest essentially one of still-life presentation. There is scarcely a

portrait in which this costume interest is not stressed. In his hasty pencil drawings Ingres could draw a fichu or a fabric or a ruffle with amazing economic felicity and keep it strictly subordinate, but in his oils he devoted himself with hazardous patience to the rendering of garments and personal accessories. Here at least he did not restrict himself. Of the more external devices of portraiture, costume profited him most, even though it also led him to produce a kind of photography which undermined much of his later work.

On the whole it is apparent that Ingres depended little upon extraneous detail or gratuitous elements, and again the difference between his portraiture and his anecdotal work may be stressed. And in this same disparity may be found the sources of his real originality and greatness. When he loaded his canvas with formal characters and archaeological devices to build up his classical or historical schemes, he conformed in his design and drawing to the narrow principles of David's school. The psychological realism and the sympathetic insight of his greatest work are missing. The reduction of subject matter to its essential elements which we can trace in his portraits still left him, however, with a considerable equipment with which to build up the remarkable diversity of his many portrait paintings and drawings. Yet as his mastery established itself, even the biographical and associational details were ruled out, and his portraits remain distinctive alike in the vigor of the character presentation, and in the formal and spatial solidity of the design.

The vigor of the likeness—its psychological and physical fidelity—resulted from his ingenious use of every

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physical feature. The eyes reveal humor as in *Mme. Leblanc* (1824; the drawing in the Louvre); they betray restless animation as in *Le peintre Barbier* (Collection Bonnat); they show the impatience of genius, as in *Paglini*; they lead by their glance the attention of the beholder into the room of the sitting, as in *M. Marcotte* (1810; collection Maisonneuve, Paris); they center, by their direct gaze, the entire composition, as in *M. Bochet* (1811; Louvre). The head, by its position, shows an ability to command (*Mme. Raoul-Rochette*—1830; Cleveland Museum); to charm by jest and witticism (*M. Tardieu*—Chicago Institute); or to control by languid beauty a whole literary salon (*Mme. d'Haussonville*). The arms and hands are usually disposed in characteristic manner: folded, crossed, or supporting the chin. In *M. Bertin* (1832; Louvre) they are planted on the knees with customary vigor, and at the same time act as structural supports for the design. The carriage of the body is alive with humorous vivacity in the drawing of *M. Tardieu*; in *Mme. d'Haussonville* it conveys a sense of serene grace; in *M. Norvins* (National Gallery, London) it shows a nervous animation and dynamic power. Mouth, nose, and eyes escape the emphasis of caricature, yet where necessary Ingres never failed to use them as a clue to the salient mark of personality in his sitters. In his finest work, pose is always absent, and natural attitude convincingly presented. His drawings are a storehouse of temperamental personalities, each defined with amazing psychological honesty.

The formal and spatial solidity of the portrait designs contributes greatly to their value. The bulk of *M. Bertin* contrasts sharply with the wiry elonga-

tion of *Comte Molé* (1834; Collection Noailles), yet the physical nature of each man establishes the picture's weight and pattern. In *Mme. Devauçay* (1807; Musée Condé, Chantilly) the round symmetry of the lady's face is the basis of an elaborate linear design; the curls of *Mme. Frédéric Reiset*



PORTRAIT DRAWING OF THE FAMILY GUILLE (1852).

(1846; collection Ségur-Lamoignon, Paris) gives the design a rigid cylindrical character; while the features of *Mme. Marcotte de Ste.-Marie* are repeated in her collar, gown, and attitude. Ingres' characters are usually standing and the composition accordingly achieves a natural symmetrical formality; when they are sitting or reclining, the curves of the body usually contribute to a more complicated linear arrangement. The neglect of details and settings presented Ingres with many problems of space which he met as far as possible by using the structural principles suggested by his sitter's face

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PORTRAIT OF INGRES, BY HIMSELF (1858). PALAZZO DEGLI UFFIZI, FLORENCE.

and body. Group portraiture, with its difficulties and interesting advantages, seldom appears in his paintings, but certain drawings—among which the groups of the Stamati, Forrestier, Lethière, and Batteaux families are foremost—show his mastery of its problems.

Few modern portrait painters equal Ingres in scope and in the seriousness

of his undertaking. He is probably the last portraitist who reverted to the professional standards of the Renaissance. He overcame the difficulties of altering fashions in an age of transitions by basing his practice squarely on tradition, yet his genius of observation and insight enabled him to achieve an originality which sets him quite apart from the masters he imitated. After him, portrait painting became frankly utilitarian without taking the trouble to observe genuine standards of taste or the laws of design. The brilliant social records of the Frenchmen, the obliging services of Sargent and his followers in England and America, and the realistic or experimental methods of contemporary painters scarcely measure up to the dignity and beauty of his productions. He painted portraits over a period of sixty-seven years, while French society was undergoing a series of momentous transformations, and in the scores of portraits he produced there exists a veritable grammar of devices and suggestions. Both for their social and psychological originality, and for their aesthetic virility, his portraits will probably furnish artists with their soundest canons for many years.



EXPLORATIONS IN A GREAT SACRED CAVE IN EASTERN ARIZONA

By WALTER HOUGH

FOR some years it has been known that caves containing relics of an unusual kind connected with the religious life of the ancient Pueblo Indians exist in southeastern Arizona and contiguous parts of New Mexico. In order to explore these caves and other archeological sites for the Smithsonian Institution, the writer spent two seasons in this portion of the Rocky Mountains. The work was not begun a moment too soon, as much of the material from the caves had found its way into the hands of individuals and much had been destroyed through carelessness and wantonness of curiosity hunters. It is said that articles from the caves were hawked about the streets of towns in the region for the purchase of all comers, and that anyone who could ride into the mountains might become a collector and own a "collection".

Following up the San Francisco River from Clifton, Arizona, the party viewed many caves weathered in the soft rocks made up of compressed volcanic dust. After some perilous experiences it was found that the Indian of old was a practical man and did not occupy caves that would require an aeroplane to get at them. On two occasions the terrible nightmare of how to climb down after getting up impressed itself indelibly on the memory of the explorer. The way back looks totally different and makes the knees weak. Little journeys along narrow ledges jutting from the cliff also tend to become memorable. To swing over the cliff on a rope—no matter how well tested—is a trial to the nerves of all



TULAROSA VALLEY, NEW MEXICO.

concerned. The Indian never indulged in such expedients no matter how good the cave to be come at.

Journeying up picturesque Blue River, which meanders like a snake in its narrow, sometimes cañoned, valley, the party found a cave noted among caves in a side cañon near Bear Mountain.

There are many evidences of the activity of man in this sequestered spot, such as the tiny cliff-houses under the rim of rock which forms a much scalloped skyline, the remains of walls, the cairns of rock on the inaccessible needles that guard the entrance to the cañon, and the narrow gateway flanked by masonry holding the entrance to the only trail to the sanctuary. All these works were subservient to the great cave-shrine which exists in the heart of a gigantic cliff of yellow tufa. The mouth of the cave is high above the tops of the pines lined along the stream, and resembles a massive, low-crowned arch whose opening is to the north, the Olympus of the ancient Pueblo gods. A ledge extends along the whole front of the portal, and at the margin is a



SACRED SPRING AT QUEEN'S HEAD MOUNTAIN.

fringe of shrubbery, holding a precarious footing on a lower shelf of the precipice. Entrance to the propyla of this cave-temple is from the west, over a rock threshold in which is embedded a white stone having the shape of a moccasined foot. Whether this had a significance to the habitués of the shrine can only be conjectured, but it may well have been thought a mark of special importance placed there by the gods to signify that the cave was devoted to their worship.

On either side of the cave-mouth is a shrine in which were offered myriads of small reed-tubes filled with incense, which have been loosely called cigarettes, and from these multitudes of cigarettes we know that before entering the cave the suppliant for favors from the gods first threw, with appropriate prayers, incense upon the shrines, while perhaps then as now the trilling songs of the little wrens in the shrubbery vibrated on the cool air of the cañon. Entering the mysterious shadows of the cave, he deposited his offerings in one of the pit-shrines in the

floor or placed upright against the back wall, bright-painted bows, arrows, staffs, and rods which he bore to the cave of the underworld beings. Perhaps with fear he carried his offerings into the utter darkness of the inner cave, in the center of which stands a pile of great rock slabs, and by the feeble light of his ceremonial torch, deposited them there on the decaying offerings of other centuries, where only the gods, the bats, and the strange, gliding cave-lizards should know of their presence. This restoration only gives a feeble fiction of the scene often repeated in the ancient cave. It must above all lack the spirit of the bronze worshipper who solemnly visited the sacred place to commune with his gods, and who with fervor asked their blessings.

To the eye of the first scientific explorer who ever visited the spot, the proportions of the cave were very satisfying. The massive vaulted ceiling curved down to meet ponderous groined pillars half-sunk in the rock mass, as though carved out by ancient work-

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men. From one corner of the great room opens the arch of the dark inner cave, like the portal of the underworld. Looking out through the entrance as through a frame, one sees the cliffs on the north side of the cañon which, when the sun is high, reflect a chastened light into the main cave. By this illumination it was discovered that the greater portion of the cave floor, which consists of small pebbles, was covered with small pits close together, giving it the appearance of a plot laid out in squares. Here was the secret of the cave. The pits were offering-places of the ancient worshippers. They remain as they were formed in the gravel centuries before, when the last hands of a fading race placed in them the final oblations and the pueblos of the Blue became silent, tree-grown ruins of the depopulated land over which Coronado struggled to Cibola. These pits, unnoticed by the casual, unsympathetic and destructive visitor, formed a wonderful revelation of the beliefs and arts of an extinct branch of the Pueblos.

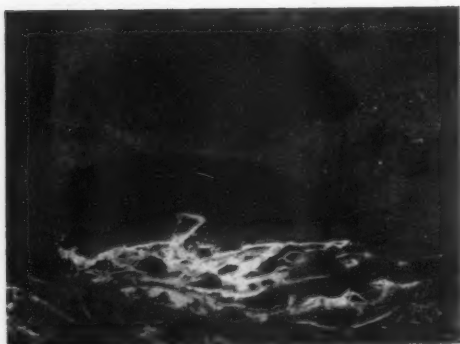
The ten days spent in reading the history of the cave were full of fascinating labor. The going upward along the trail from the camp on the Blue in the morning, the absorbing work in the cave throughout the day, including a siesta of musings on the cool ledge at noon, and the journey down again in the violet shadows of the evening, loaded with ancient treasure trove, were not counted as labor. The body indeed sought with gratitude the blankets by the rushing Blue, but the mind communed with the ancients who had left some part of their story in the great cave which was to them the proscenium of the underworld.

The way from the camp on the Blue River to the cave in the cañon is not easy. We cross the river, climb a steep, high terrace of sand and loose boulders, and reach a level plateau on which are some remains of ancient villages. Across the level begins a slope becoming steeper and leading up steep inclines of volcanic material consisting of small, smooth, rounded



BLUE RIVER CAÑON

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TWO STORY CAVE, SAN FRANCISCO RIVER.

masses of lapilli, which renders the footing extremely insecure. After passing great rocks that have fallen from the cliffs high above, the northern sentinel of the cañon mouth is reached and the portal with its ancient stone walls is passed. Skirting along the steep slopes under enormous and apparently overhanging cliffs fantastically carved out by the elements, the trail becomes more level. Far below is the little stream; on the slopes grow shrubs and the tall flower-stalks of agave and dasyliion of most bizarre appearance. The trail, after some difficult passages among rocks, meets the bed of the stream, and the climb begins again. Looking back out of the lovely frame of the cañon the great range of the Blue Mountains can be seen as a clear-cut miniature of turquoise against the opaline sky. Up the cañon are the perpendicular walls of buff tufa framing distant Bear Mountain, and in one of the cliffs is the dusky-arched cave-mouth. Leaving the stream, one can work his way diagonally across a shrubby slope and reach the cave, or he can follow the stream and scramble up a hundred feet or so of rock-face on which there are sparse footholds—and down which no one cares to go after looking over the brink from above. Up

and down we made this journey every day, never tiring of the beauty and variety of the cañon.

The pit-shrines were carefully excavated and the offerings removed from the heaped pebbles. Near the top the objects were well preserved, but gradually in the lower levels they had faded away with decay and only things of hard structure with a few shreds of softer materials remained at the bottom of the pebble filling of the cave floor. For several feet, denoting a long time, the offerings went down into the mass. In one pit would be small painted baskets strung on smooth dressed rods, miniature bows and arrows, torch-bundles, ceremonial flutes, gaming reeds, joints of reed with strings of shell beads encircling them, twigs with shining black bark bearing cotton cords to which feathers had been tied, incense-tubes tied with red, brown, white, or blue cords dyed with native dyes, and many other attractive objects whose discovery was heralded with freshened enthusiasm. In a neighboring shrine perhaps miniature pottery

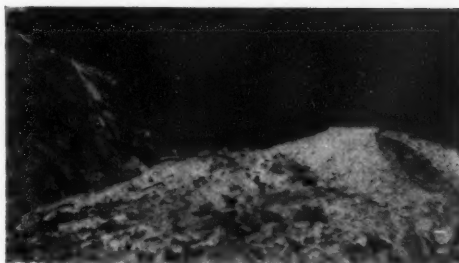


PORTAL OF THE GREAT CAVE.

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vessels of fine workmanship would take the place of baskets; there would come forth models of women's dresses of gaily dyed cords, bits of cloth whose ornamentation resembles drawnwork, painted strips of thin wood fashioned to represent the rhombus, feathers, birds, frog-spawn, eggs, and so on. Evidently the offerings had the best that the Indian could put in them, his most cunning craft in color, form, and material, devoted to worship which possessed his highest thought and would countenance no oblation unworthy of the beings that ruled his destiny. For this reason the trove of Bear Creek Cave is very precious: it not only gives an insight into the arts and crafts of the ancient Indian, but it is an illumination of his beliefs and aspirations as interesting as the records dug from the dry sands of Egypt, though differing from the latter in the lack of chronology and written language.

Henry Jones, a rancher on the Blue, informed me that with a companion he entered the cave about 1890 and saw many curiosities lying about. He was especially impressed by bundles of arrows and many bows standing against the back wall, and he carried some of

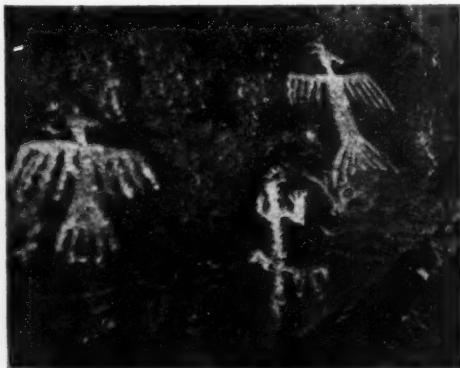


A LOOK INTO THE GREAT CAVE.

these away. Later children of a neighboring ranch and other visitors brought out painted tablets, and a teacher was given a towel-like strip of openwork weaving from this place. About this time two visitors from the East removed a large quantity of surface relics. During one winter two cowboys camped in the cave and used many of the wooden offerings for kindling.

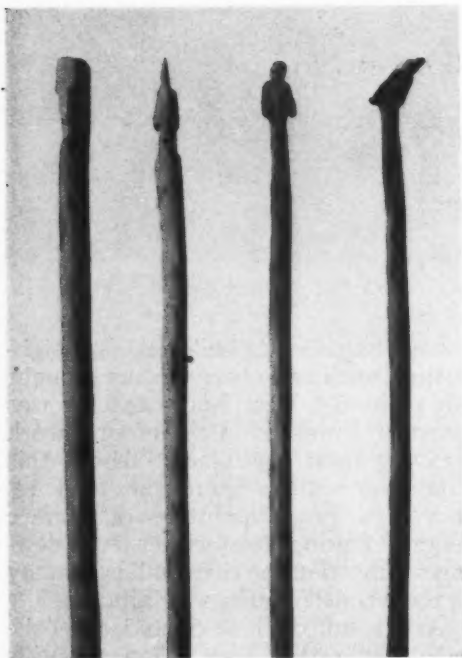
As a result of these depredations the cave was rather bare when scientific men undertook its exploration. Fortunately, the shrine-pockets in the floor of the cave, being covered with rubbish, escaped the attentions of former visitors. These yielded hundreds of interesting specimens illustrating many points on the early culture of the inhabitants of the Blue.

The age of the deposits in Bear Creek Cave is uncertain for the reason that the cave was strictly ceremonial and therefore shows no traces of objects connected with everyday life by which some definite period could be ascertained. The small pottery offerings are of brown earthenware, undecorated except in a few instances, when water-color paint in rude designs was used. Most of them were not surface-finished; there is a fair number of coiled specimens. No gray ware whatever was seen, or any red. The forms are bowls, vases with lugs or handles, pilgrim-



PICTOGRAPHS IN TULAROSA CANON.

ART AND ARCHAEOLOGY



CARVED CEREMONIAL STAFFS.

shape bottles, and rude crock-shapes. Many were pierced through the bottom for the insertion of a rod to form a prayer-stick offering. The pottery offerings are like those that have been deposited in springs in the region.

It appears evident that the pottery may be affiliated with that of the ruined pueblos along the Blue which belong in the Pueblo 3 period marked by the aggregation of tribes into great-house units. No stratification was observed in the cave floor deposits and it is therefore apparent that the accumulations are an index to only the long period of the life of the pueblo of this type. As an estimate it may be advanced that the cave was in use for a millennium.

Caves on the San Francisco River near the mouth of the Blue present points of interest. One of these has two

sections, the lower at the level of the stream and flooded at times, the other several feet above, continuing a mass of painted-stick offerings. Near this is a line of cliff-houses in a very ruinous condition. One of the rooms has many cavities in the floor, showing its use as a mealing-room. The cliff-wall back of this room is decorated with parallel vertical scratches made in the rock.

On the middle Blue, where the stream cuts through an area of considerable vulcanism, are many evidences of Indian occupation. In the top of a low peak a round hole leads to a cave of two stories. The hole is just large enough to wriggle through, and the gyrations of numerous ancient entrants have smoothed the rough rock. The floors of the cave held many offerings, as carved staffs, painted bows, and the like. In the upper floor a chimney-like structure was built, as though to form a ventilator.

Nearby, under a cliff, is a cave difficult of access, containing many curious objects made in the form of hands and feet by ingenious windings of fiber over rods. These were buried in dry red dust which stained the clothes and skin like ochre. This cave-deposit is of the Basket Maker period. Under the cliffs at the level of the valley are the remains of an extensive cliff-dwelling whose crumbling walls show here and there above the debris. On top of a high bluff one may trace the ground-plan of an ancient pueblo strewn with shards of pottery.

Among the more permanent records left by the Indians are picture-writings displayed on smooth faces of hard rock in many places in the vicinity of the ruined villages. Curiosity concerning these interesting examples of Indian art has never been satisfied since there is no clue to their interpre-

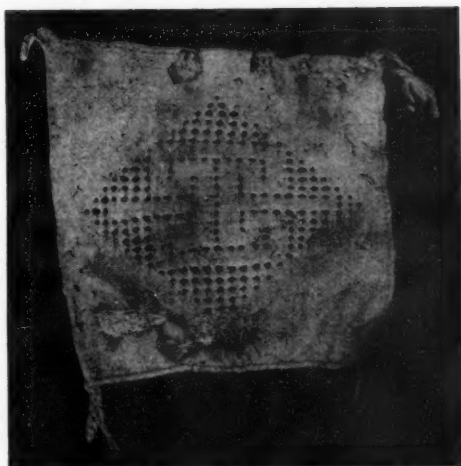
ART AND ARCHAEOLOGY

tation, and it is also quite certain that they have no connected meaning in contrast with the more advanced inscriptions of the Mexicans. The designs seen on the Blue are bear and human tracks, birds, circles, lizards, and many unknown designs that look like the play of children.

The religious life of the ancients of the pueblos has left some clews in the kivas or places of worship that form a striking feature of many ruins. In this part of the Southwest the kiva is a rectangular walled room sunk in the ground and open to the sky. The entrance is to the east and a graded way leads down to the floor. Rooms at either side of the entrance seem to have been guard-rooms. This type of kiva was unknown before this exploration.

It is fortunate that the exploration in Bear Creek Cave, which awakened such a lively interest in those who unflaggingly brought it to a conclusion, was not a fruitless grubbing for curiosities to furnish another archaeological enigma. The leaves of the tree of this ancient religion are still green. Beyond the great blue ridge of the White Mountains at the end of the trail over which Coronado painfully rode toward the end of the rainbow with his Spanish *caballeros* in 1540 they still flourish in the many-celled villages of the Pueblos.

We can thus happily from living ritualists recover much of the meaning hidden in these multitudinous offerings wrought with so much care and skill. It is one of the triumphs of science that we can put questions to these mute relics and be able to reconstruct what was in the mind of the bygone worshipper telling him how to be righteous and how with pure heart to approach and petition his gods. It must be understood, of course, that the past



ANCIENT OPENWORK SQUARE.

generations of priests had built up gradually a system of religion in which the function of each god, his attributes, and place were well determined. The gods or "beings" were in all respects like men in their desires and inclinations, which was a very natural arrangement. The offerings stood for the human supplicant and following this idea were painted, dressed, furnished with food, money, "medicine" plants, and such other equipment as was thought necessary. Feathers were added which by their pluminess, suggestive of flight, might carry the offering to the being; or an incense-tube was tied to it to convey the offering by smoke to its location in the other world. The simplest form of these primitive offerings was a short stick sharpened at the lower end and having the upper end chamfered to represent a human face, given a sash of sacred cotton cord, bead-money, feathers, and so forth. As the worship became more complicated with the lapse of time and the addition of more beings to the pantheon, the offerings blossomed out into a great

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variety of forms. When the Indian prepared his offering in accordance with immemorial traditions he gave it the highest efficiency through its bestowal in a shrine and through the prayers said at the time. This was the final act: the fate of the petition was left "on the knees of the gods". Some idea as to the character of the beings propitiated by the ancient worshippers of the Blue is furnished by the belief of the Pueblo Indians that the dead become spiritual guardians of the welfare of the living. The departed are beautifully apostrophized: "Thou hast become a cloud"—one who can cause to fall fertilizing rains on which all life depends. Thus the practical usefulness of the individual is continuous and he merely passes from the activities of life to those of the ancestral spirits who are significantly spoken of by the Hopi as *Cachinas*, those who sit ever-watchful over the affairs of their beloved people. The name appears to refer to the bent or sitting position in which the dead were placed in the grave.

It is probable that the pantheon of the Pueblos was built up from these ancestors who had passed over in the spirit land. Gradually the ancestors in the other world progressed to higher powers over nature and became rulers of the four cardinal points and the above and below, the masters of the springs, of rain, and of the fountains of life in all animate things. Generally the ancestor-gods were thought to be mediators with the primal nature-gods which existed before men and from whom the *Cachinas* derived their powers, as the gods of nature drew their power from the great entity in the silent, austere heart of the sky.

Those who die are believed to pass again through the navel of the earth-mother to an underground abode of the

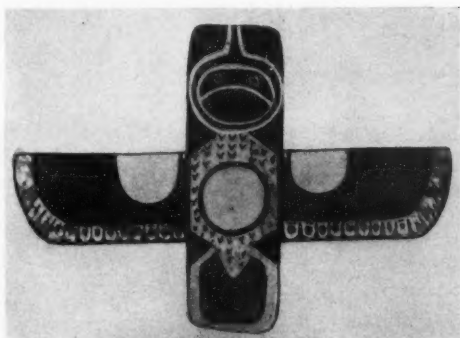
gods, as in the genesis of the Pueblos the ancient ones climbed up through an earth-opening from dark caves to the light of day. This belief clearly points to the reason why offerings are found deposited in caves, which in the simple philosophy of the Indian were openings to the underworld and the passageway of spirits to the wide spaces of the air and sky. Almost every modern Pueblo tribe has its belief as to where the particular entrance to the underworld of its faith is located; sometimes there is a consensus of opinion among several tribes as to the exact spot.

Without doubt the Bear Creek Cave was the *sipapu* or passage to the underworld of special sacredness to a number of tribes occupying a wide territory. Its importance is evident and the time it continued to be used was very great. The decline and disappearance of its worshippers is one of the mysteries of the Southwest, a wonderful region that sheltered tribes of different customs and languages, nurtured them in its wild recesses and vast spaces, and molded them to one form. The vanishing of former human denizens of the *Tierra despoblada*, as Coronado called the land in which flows the Blue, the San Francisco and other streams that contribute to the Gila, is not a simple recital. The inhabitants of other parts of the Southwest may have despairingly faded away because of the progressive desiccation of the regions where they lived, leaving relics to be revived by the scientific and sometimes by the unscientific imagination. But here is a more difficult problem. Under the great breaks of the White Mountains were wood and perennial water, game in abundance, berries, walnuts and acorns, fruits of the yucca, the stored sweets the agave yielded on roasting, the honey of the wild bee, and the little flats along the

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streams bore sure crops of maize, the mother of the Pueblos. All this plenty, moreover, lay beneath the uncontaminated mountain air which breathes health to the jaded visitor from the hot plains of the south. Why had the worshippers at the great ceremonial cave disappeared from this fair region, leaving their villages which the Spanish gentlemen-adventurers saw as unhappy ruins nearly 400 years ago? There seems to be no adequate answer unless the story of a village explored by the writer furnishes a clue.

This village was built on a terrace above Blue River, forming a plateau between two small creeks, and had at its back a considerable hill. Several groups of houses were clustered around the edge and on the point of the terrace, and the level space toward the hill was left free of buildings, being employed in great part as a burial place. Here were many interments, some of which had been disturbed by the roots of trees which had grown since the pueblo was occupied. In the ruins of one of the house-clusters grows a large checker-bark juniper whose diameter divided by the rate of growth of the species observed by the Bureau of Forestry would indicate an age of several hundred years. Thus this pueblo appears to have become extinct many years before 1540. It was found by excavations in the ruins that burials had outgrown the regular cemetery and



PAINTED BIRD TABLET.

were continued in the outer room of the house clusters, and further work revealed that inner rooms were successively abandoned to burials. The story of this pueblo appears to be one of progressive decay and extinction, not by wars or pestilence, but in a small way like the decline and disappearance under the soil of nations which have sprung up and run their course after the manner of all life, returning at last to the earth that give it embodiment. We may see the circle of graves yearly drawing in closer and closer upon the living, until perhaps the survivors, too few to maintain their organization and customs, abandoned the homes of their ancestors and cast in their lot with pueblos less far on their way to decrepitude. In this manner, we may imagine, passed out the worshippers at the netherworld shrine in Bear Creek Cave.



FIG. 1. THE PLAZA OF LABNÁ, WITH THE PALACE AND THE ARCH AND TEMPLE. THE CAMP IS NOT VISIBLE IN THIS VIEW.

THE RUINS OF LABNÁ, YUCATAN

By JOSÉ REYGADAS VÉRTIZ

Translated from the original Spanish by Arthur Stanley Riggs.

(The following notes by Señor Reygadas were prepared by him at the request of Art and Archaeology, and form a part of his book on the present state of the principal archaeological edifices of Mexico. The volume is now in process of production and is expected to appear shortly. Permission for the publication of both text and photographs is by courtesy of the Secretariat of Public Education of Mexico.)

THE ruins of Labná form part of the series of archaeological edifices collectively known as the "Ruins of the South". They are situated between the cordillera which runs along the southwestern edge of Yucatan, separating it from the State of Campeche. The region is dotted with numerous remains and the principal ones have been the object of special attention during the last few years.

At first sight these ruins produce not only a surprising effect but a most gratifying impression. The road, a mere slit through the dense vegetation of the region, debouches unexpectedly on the eastern side of the Plaza of Labná, 300 metres long by 200 wide, entirely cleared of brush, with the huge

pile of the edifice known as "The Palace" closing the northern side, the "Temple" and the "Arch" the southern, and the huts of the camp to the west.

The archaeological conjunction of these buildings of remarkable details with the picturesque landscape produces a beautiful picture. The setting is a lovely little vale formed by hills and downward slopes, and very fertile. The color of the reddish-yellow soil, in part cleared, contrasts strikingly with the white of the constructions, and helps to make Labná one of the most interesting ruined sites in the South. At the same time it is the most hospitable, the most agreeable and the one likely to be most visited by the tourist

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FIG. 4. ACCESS

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as soon as easy communication is established. Well-built huts or shelters already exist on the site, and the water supply of archaeological times has been repaired and is now in use. On the former trip of the writer, some three years ago, it was necessary to carry every drop of water, and, to add to the discomfort, there was no place to sleep except among the ruins. All this is now remedied, not alone at Labná, but also at Zayí, Kabah and Uxmal, where intensive clearing has also been done under the capable direction of Inspector Martínez Cantón aided by Assistant Inspector Erosa. All this enables me to say that I have been most agreeably impressed by the efficiency and activity displayed in the work, above all in the clearing. The good judgment shown and the remarkable skill displayed in utilizing the means at the disposal of the workers has resulted in completely carrying out the orders of the previous administration, with the result that the ruins have benefited enormously as much through their conservation as by facilitating their inspection.

THE PALACE. Situated upon a terrace 120 x 72 meters in size and 6

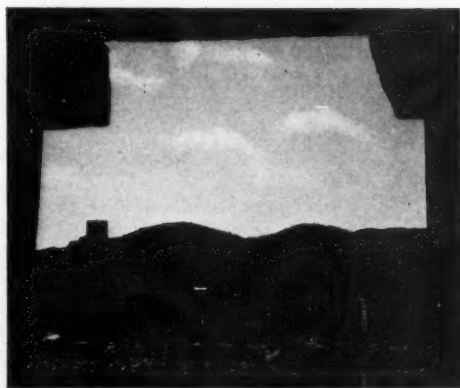


FIG. 2. THROUGH A SHATTERED ARCHWAY TOWARD THE TEMPLE AND THE ARCH NESTLING IN A PICTURESQUELY VERDANT SETTING.

meters high, is the construction whose façade develops on various fronts, with a general view toward the south. The main face of the building is that looking eastward. It consisted of six stories, two of which have fallen, portions of the arches posterior to the façade remaining on the original foundation. The wall is plain, and its revetting stones are of very irregular cut. Coarsely worked columns, without capitals, rise at the sides of the cornerstones. The frieze contains remains of grecques and decorative motives above the doors. Evidences of masks which no longer exist are also to be seen.

The western angle of this front is one of the most beautiful details in Labná. It is constituted by three columns with finely worked capitals supporting a cornice, above which is an enormous mask with a nose pointing upward on the corner of the edifice. The mask being centered on the corner, each eye looks out from a different façade. Seemingly, from the mouth of the mask emerges the head of a serpent with open jaws containing a human head.



FIG. 4. COMPLETE MASK ABOVE THE DOOR GIVING ACCESS TO THREE ROOMS ON THE SMALL WESTERN FRONT OF THE PALACE.

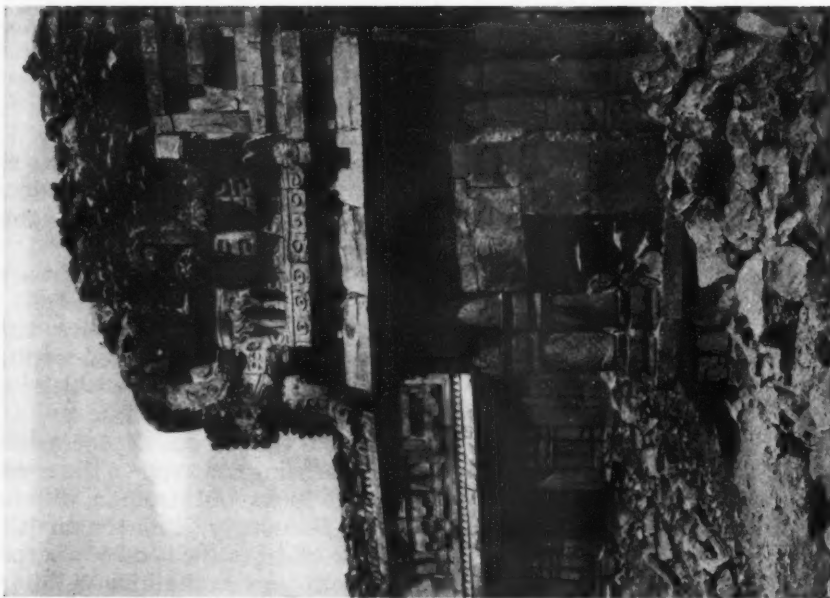


FIG. 3. FROM THE DISTENDED JAWS OF THE SERPENT-MASK ON THE
ANGLE, EMERGES A FINELY REALISTIC HUMAN HEAD. THIS MASK IS
ONE OF THE MOST BEAUTIFUL DETAILS ANYWHERE IN THE RUINS.

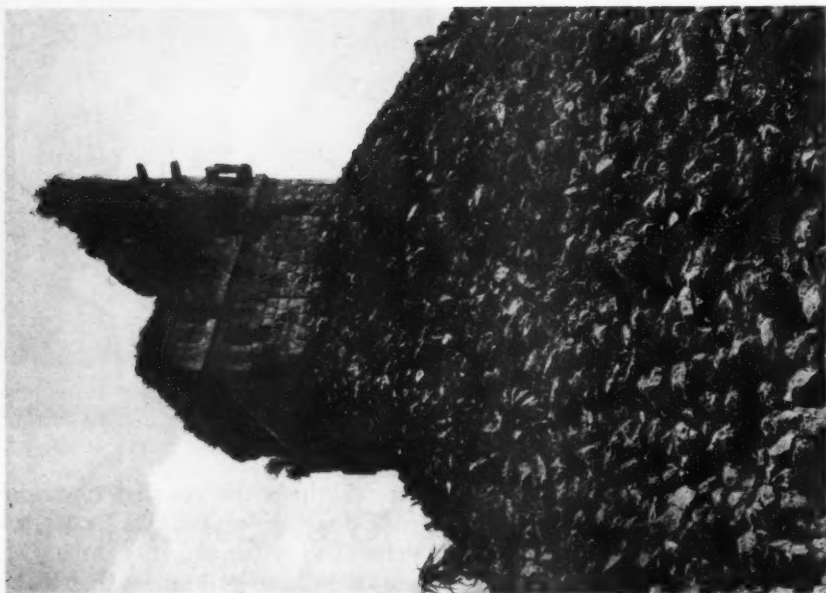


FIG. 5. THE EASTERN SECTION OF THE TEMPLE HAS CRUMBLLED AWAY,
BUT THE REMAINING PART STILL CROWNS ITS HILLOCK WITH A MELAN-
CHOLY MAJESTY.



FIG. 7.
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The façade then forms a salient angle to present a small side to the west, with the same general construction, except that above the door which gives access to three rooms it has a complete mask. To the north this front terminates in a room with an arch which forms part of a front which gives upon the south, with the same constructive elements. The carven columns, however, have capitals, and moreover, in the space between the doors there are tablets with grecques. The double cornice carries small cylinders as at Chacbolay, and the frieze is composed of masks over the openings.

There used to be on this front a salient of which fragments remain, as well as four doors some of which were without cornerstones or lintel.

Upon the edifice exist constructions, angles of walls and fragments of ancient vaulting, as well as a cylindrical cistern six meters in diameter and three meters deep. Perpendicular to this front, looking toward the east and on a lower level, there is a series of independent arched rooms with a façade of plain stone.

Toward the western side of the principal façade, the terrace contracts



FIG. 6. OF THE ARCH NOTHING REMAINS ABOVE THE VAULT BUT RUIN. FROM THE CHARACTER OF THE FALLEN STONES IT IS BELIEVED TO HAVE BEEN OF SIMPLE, PERHAPS UNADORNED CONSTRUCTION.

and at four or five meters from the doors forms with the eastern staircase of the first front and the lower rooms with plain walls, already mentioned, a patio of access to the edifice.

THE TEMPLE. This construction rises upon a little hill of loose stone which sufficiently well preserves its pyramidal form, and is about fourteen meters high. The eastern half of the structure has crumbled away. It must have consisted of two rooms at the extreme east and west, taking it in the north-south sense, and of two equal central chambers in the east-west direction. Of these part remains, as also the western side with doors opening on the south, which was the principal façade of the edifice. The other sides, part of which remain, have plain walls. This southern façade carries upon its front an enormous comb as high as the edifice itself—five meters—and a series of scarfed stones which sustain stucco figures, fragments of two of which still remain. It is necessary for the stability of the comb to fill up the hollows under it, so as to make sure that some of the loose stones and some zigzags in the north and west façade remain in position.



FIG. 7. SEEN FROM THE REAR, THE ARCH SHOWS THE ENTRANCES TO ITS CHAMBERS, AND BLIND ARCHES OR NICHES, IN THE STYLE OF MAYA HUTS, ABOVE THE DOORS.

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FIG. 8. THOUGH LITTLE MORE THAN ONE SIDE OF THE HOUSE OF THE COLUMNS REMAINS STANDING, THE STRUCTURE IS SUSCEPTIBLE OF RECONSTRUCTION.

THE ARCH. Situated fifty meters to the west of the Temple, this has been improperly called the Arch, whereas its system of construction is the same as that of the Maya vault. Certainly it constituted the communication between two patios of edifices which have disappeared, and of which today only a few remains are left. Its principal façade gave southeast, and was formed by a base of plain stone, cornices with grecques and a frieze of columns and large grecques, two on each side, with dadoes in the form of a "V" superposed upon the columns.



The top story is gone, but it seems that it must have been of plain stone. The thickness is four meters, and on the south side the construction was prolonged, forming two salients. The rear façade presents an entrance on each side and instead of the frieze of columns, there are stylized Maya hut-like openings, with all their elements, above the doors. At the sides of these blind niches are motives of interlacing fillets. Within the arch on both sides two fractures run from top to bottom, as also on the north door of the rear façade, and through all the stories of the south side. All this it is necessary to know intimately, so that adequate measures can be taken to fix in their position permanently certain stones of the upper part, the only remains of the finial.

HOUSE OF THE COLUMNS. To the southeast of the Palace, between it and the woods and at a distance of about 150 meters, is a construction in a square whose minor side has largely fallen away, and in which there is nothing more than a door. The greater side has four entrances in a plain wall, with a frieze and columned cornices. The center of it has partly fallen down, but is susceptible of replacement. The cornerstones, as in all the edifices of the south, are formed of one or sometimes two pieces.



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THE MINARETS OF CONSTANTINOPLE

By CHARLES TROWBRIDGE RIGGS



CALLING TO
PRAYER. MUEZZIN,
ROUMELI HISSAR.

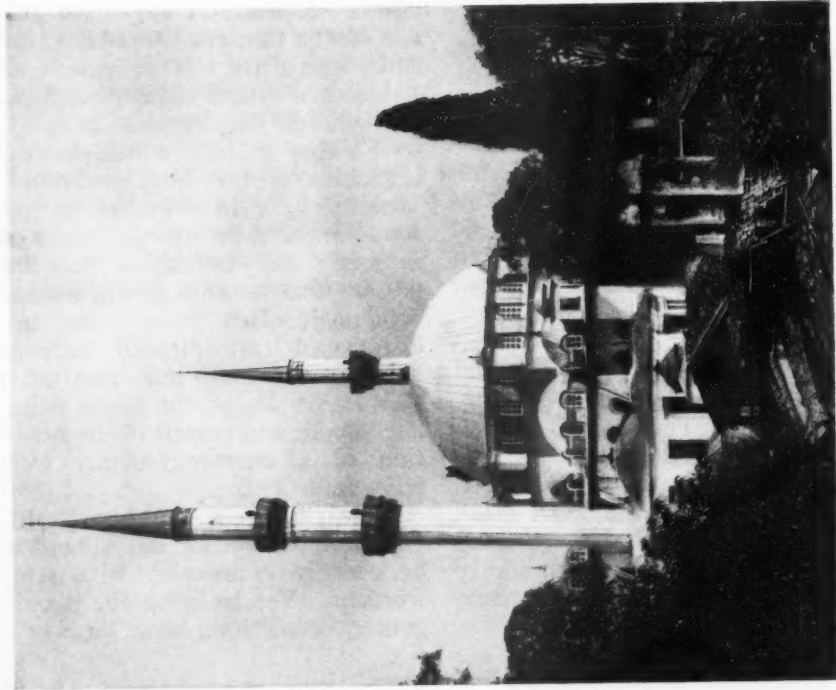
DOMES and minarets mark the skyline of old Stamboul. Nothing else is so characteristic of the appearance of a Moslem city from a distance. Yet, though much has been written of domes and their architectural significance, æsthetic beauty and religious fitness,

no poet has thus far been found to sing the praises of the slender, tapering minaret, and little of a constructive nature has been written in any language except for the work of the German Hermann Thiersch, who some twenty years ago published his *Pharos Antike, Islam und Occident*. Notwithstanding this paucity of material, there is much wider variety in minarets than in domes; and, what is more to the point, minarets are even more characteristic of Moslem religious architecture than are domes.

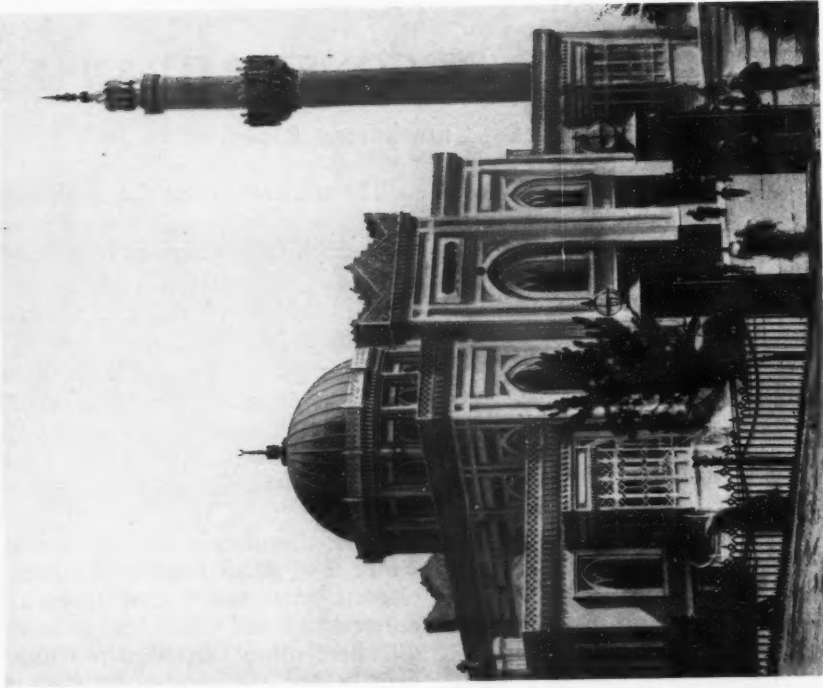
A mosque, called in Turkish a *jami*, is a Moslem house of assembly for prayer and worship. The name corresponds exactly to our old New England term "meeting-house," or to the Hebrew term synagogue—which is really a Greek word. The word mosque comes to us through the Spanish *mezquita*, from the Arabic *mesjid*, a place of prayer, from the word *sejde*, meaning prayer. But today the word *mesjid* is used by Turks only for a very small mosque, not worthy the name of *jami*.

The minaret (from the Arabic *manarat*, from *minar* [a lighthouse], from *nar* or *nour* [light]) is not, as is so generally supposed, an adaptation from the belfry or steeple of the early Christian churches. At the same time, it was not a part of the earliest mosques. Thiersch traces it back to the lofty tower of the great Pharos or lighthouse of Alexandria. When the Moslems conquered the Egyptian seaport in the VIIth century, they placed a small praying-chamber in the topmost story. From that small beginning sprang the elegant spires which now adorn almost all mosques and which had so profound an effect upon Christian religious edifices before a general style crystallized in response to the growing ritualism of church worship. The general Moslem use of the minaret commenced in the early days of the VIIIth century, about a hundred years after the flight of Mohammed the Prophet from Mecca to Medina in 622, which marks the beginning of the Mohammedan Era. Structurally, the minaret is always square from its base to the height of the mosque's wall; but above that it may be of almost any form, sometimes octagonal, often round, and in one instance, at least, spiralled. This upper section is divided into two or three sections or stages, the upper being set back enough to permit of the construction of a narrow balcony for the *muezzin*, or caller.

Bells, say the Moslem, call the *djinns* or evil spirits, and should never be used in connection with religious worship. Yet to bring the people together for services, some form of sum-



THE SACRED MOSQUE AT EYOUB SULTAN, ON THE GOLDEN HORN. MINARETS
BUILT BY MAHMOUD THE REFORMER.



HAMIDIÉ MOSQUE, AT YILDIZ PALACE, BUILT BY SULTAN ABDUL HAMID II,
FOR HIS OWN USE.

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CONSTANTINOPLE: VIEW FROM THE CITY WALL, NEAR THE ADRIANOPLE GATE, LOOKING EAST. IN THE BACKGROUND, AT THE RIGHT, IS THE SEA OF MARMORA. THE GROUP OF SIX MINARETS, IN THE BACKGROUND AND NEAREST THE SEA, BELONGS TO THE MOSQUE OF AHMED. THE LARGE TOWER AT THE MIDDLE OF THE BACKGROUND INDICATES THE LOCATION OF THE WAR OFFICE. IN THE MIDDLE GROUND THE BURNT AREA EXTENDS ENTIRELY ACROSS THE RANGE OF VISION.

mons was essential. The Christian bell being a thing of evil, what more natural than the use of the human voice, set free over the city from so commanding a height as that of the tower? And so it was and is and will be that the *muezzin* five times daily proclaims aloud the great essentials of the Mohammedan creed: the unity of God and the special mission of the Prophet. Each phrase of the *ezzan*, or call to prayer, is repeated twice, except the last, which is cried but once, and the first, which is repeated four times. The crier in the sky calls musically—

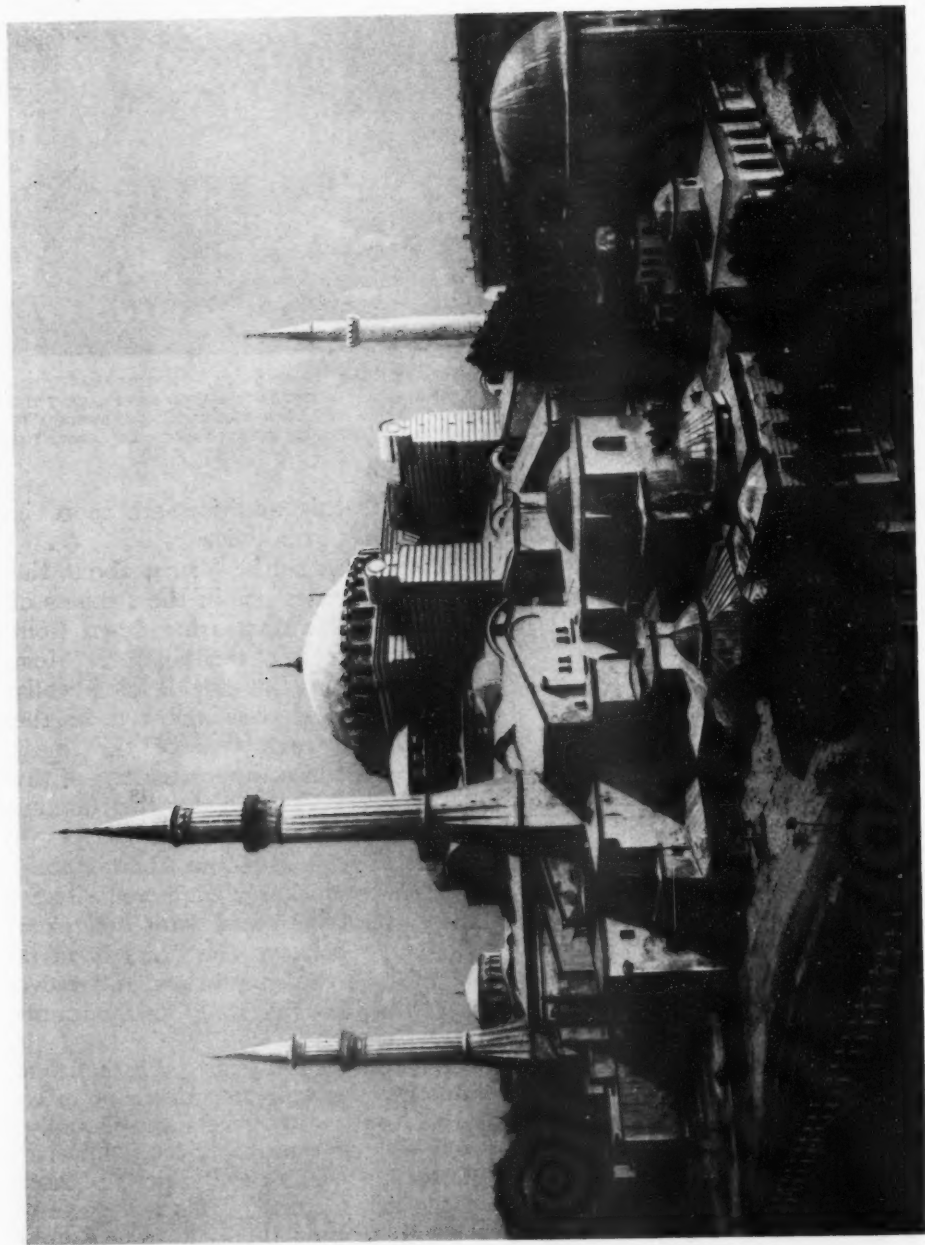
"God is great. God is great. God is great. God is great. There is no God but God. There is no God but God. I bear witness that Mohammed is the apostle of God. I bear witness that Mohammed is the apostle of God. Come to prayers. Come to prayers. Come to felicity. Come to felicity. God is great. God is great. There is no God but God."

For the early morning call, another phrase is inserted—"Prayer is better than sleep". Unfortunately, the good

effects of this addition are more in theory than in practice.

There is a subtle charm about the call, as it rouses one in the stillness of early gray dawn, floating down from the airy pinnacle of the minaret. Most of the *muezzins* have or develop really musical voices, pleasing even to the non-Moslem ear. One of the finest voices of modern times was that of the *muezzin* connected with the famous Hamidie mosque, at Yildiz Palace, in the latter years of Sultan Abdul Hamid II. His remarkably high and silvery tenor could be heard loud and clear above the blare of the brass band in the mosque yard just below, and above the "Long live my King" of thousands of soldiers.

Where a mosque has more than one minaret, the call to prayer is often given from two minarets antiphonally, each *muezzin* repeating with the proper quaverings each of the various phrases of the call in turn. This is especially done at noon on the Fridays of Ramadan, the month of fasting.



SANCTA SOPHIA, OR THE CHURCH OF THE HOLY WISDOM, NOW AYA SOPHIA JAMISI, FOR NEARLY FIVE CENTURIES
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ART AND ARCHAEOLOGY



MOSQUE OF SULTAN SULEIMAN, AND THE GOLDEN HORN IN THE BACKGROUND. TEN GALLERIES TO THE MINARETS, FOR THE TENTH SULTAN.

Five times daily, the *muezzin* must climb the dark spiral staircase, inside the minaret, whose gloom is only occasionally mitigated by a narrow slit of a window, and summon the faithful to pray. It is his job and he performs it most faithfully; but he must be rather discouraged by the conviction that so very few Moslems can be found faithful enough to respond each time. However, the call to prayer is not a call to the mosque; for the prayer may be performed anywhere—at home, or in the open field, as may be most convenient. And it is not for the *muezzin* to query whether many, or any, respond to his call. These five daily seasons were fixed long before the days of clocks and in a land where even the clepsydra was unknown, so they are not defined save by the sun. As with

the Jew of old, so with the Moslem, the day ends and the new day begins with sunset. Notice the intentional order of the words: "And there was evening, and there was morning, one day", or again where the Psalmist (Ps. LV: 17) lists the three hours of prayer: "Evening and morning and at noonday . . . he will hear my voice". So the first of the Moslem calls to prayer comes at sunset, the beginning of a new day; the second comes at "bedtime", which in point of fact is about an hour and three-quarters after sunset, whatever the hour of sunset may be, summer or winter. The third is in the very early morning, "when," as the Turks say, "you can distinguish a white hair from a black one"; the fourth is at noon, or when the sun is in the south; and the last is in the middle of the afternoon, or



YENI VALIDÉ MOSQUE, AT STAMBOUL END OF GALATA BRIDGE. CALLED "THE NEW MOSQUE", BUT 275 YEARS OLD.

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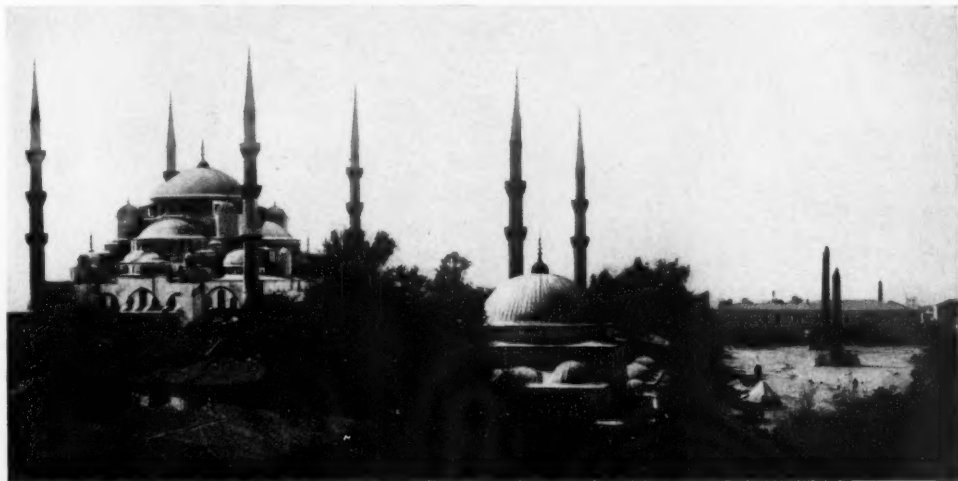
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ART AND ARCHAEOLOGY

half-way between noon and sunset. Naturally these prayers come much closer together in winter than in summer, since the days are shorter.

The minaret is used for other purposes than merely the call to prayer. During each evening in Ramazan, and

the golden inscribed tablets bearing the revelations afterwards given one by one to Mohammed, and now constituting the *suras* or chapters of the Koran. A prayer said on this particular night, especially in the great mosque of Aya Sofia, is worth 10,000 prayers on



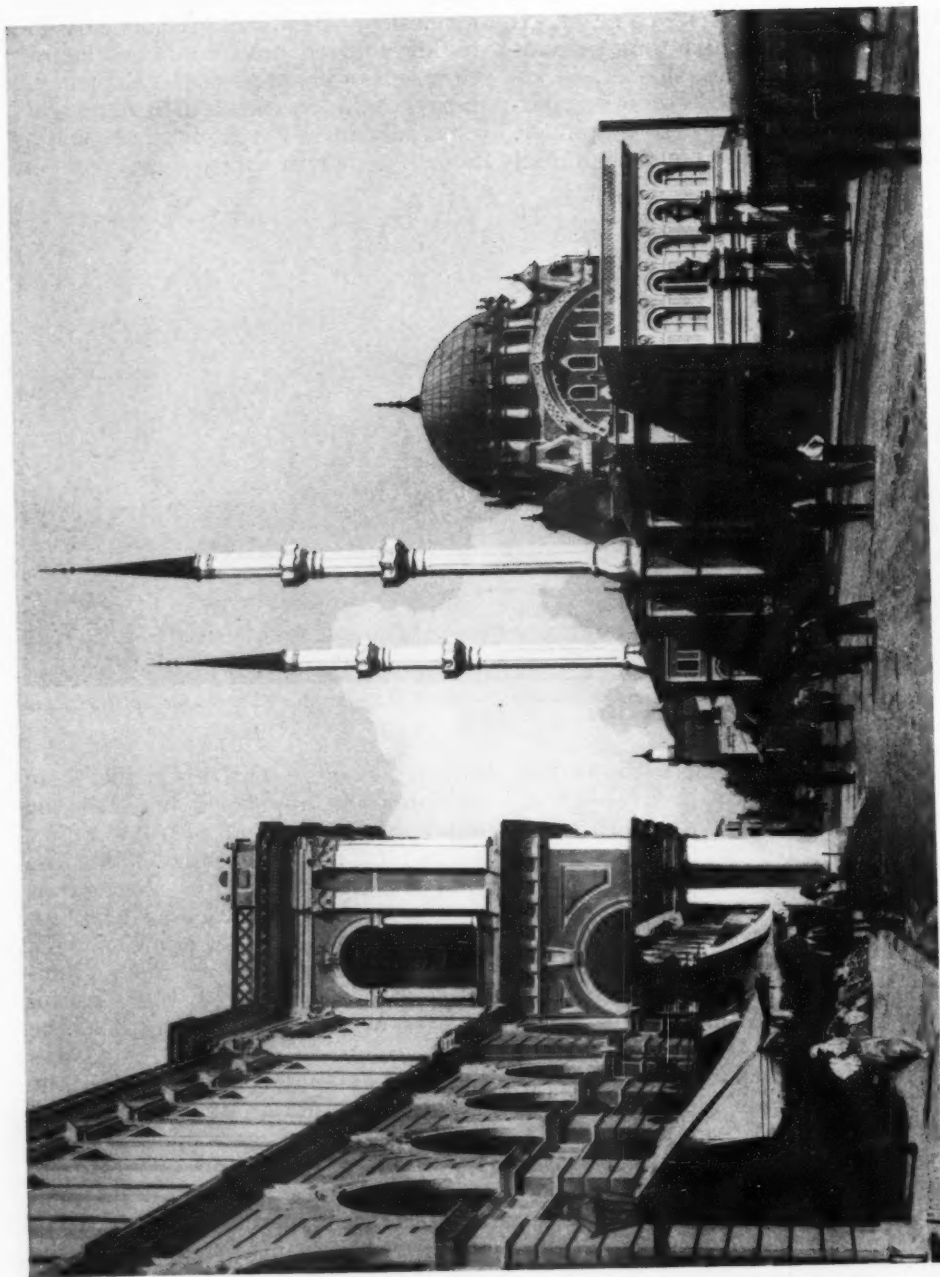
MOSQUE OF SULTAN AHMED, FACING ON THE ANCIENT HIPPODROME, IN STAMBOUL. THE ONLY MOSQUE WITH SIX MINARETS.

on other special nights, such as the Prophet's birthday, the anniversary of his visit to heaven, and various national holidays, the galleries of the minarets are illuminated by many little lamps. These are hung in rows on the outer side of the galleries, and usually burn olive oil in a glass vase, in which floats a cotton wick. But with the relentless advance of civilization, the electric bulb is superseding the humble taper, on the minaret as well as in the mosque.

Another use of minarets, when there are two or more to a mosque, is also seen during Ramazan, the great fast, and more especially on the Night of Power, or *Leilet-el-Kadr*, which celebrates the letting down from the seventh heaven to the first heaven of

ordinary nights. On this night there are hung out in space, between the minarets, by a series of ropes, fairy lamps forming in letters of flame the name of the Prophet, or some pious ejaculation like *Ya Hafuz*,—O, Protector!—or *Ya Malik ul Mulk*,—O, Possessor of all property! Such illuminated decorations are far more restful as well as more fairy-like than the glaring lights on the fronts of palaces and public buildings. And with the garlands of lights around the minarets themselves, the effect is one not easily forgotten.

In the case of several individual mosques, the minarets are of separate and particular interest. Before the capture of Constantinople by the Turks



MOSQUE OF MAHMOUD II, THE REFORMER, AT TOP-HANÉ, GALATA. THESE ARE THE SLENDEREST MINARETS IN A CITY OF SLENDER MINARETS.

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ART AND ARCHAEOLOGY

in 1453, the church of St. Sophia, or Holy Wisdom, had a low, square belfry. This was taken down by Mohammed II, the Conqueror. The bell, which was the gift of the city of Venice, was carefully preserved, and is still to be seen in the Museum of St. Irene, near by. The Conqueror put up one single, plain, massive minaret of brick, as high as the base of the dome, at the southeast corner of the building which he had converted into a mosque. His son and successor, Bayazid II (1481-1512), erected a lofty marble minaret at the northeast corner, and raised that of his father to the same height as that of his own. In 1571, Selim II, "the Sot," believing that his sins had caused the overwhelming naval defeat at Lepanto—when the Turks lost 30,000 men in killed and wounded—in expiation erected the two



ARAB JAMISI, BY ERROR ATTRIBUTED TO AN ARAB GENERAL WHO BESIEGED CONSTANTINOPLE IN 718; BUT REALLY AN ITALIAN DOMINICAN CHURCH, MADE A MOSQUE IN 1620.



BOURMALI MESJID, OR TWISTED MINARET OF MOSQUE NEAR SHEHZADE, STAMBOUL.

graceful minarets at the west; but he nevertheless still kept on drinking and carousing. St. Sophia—or *Aya Sofia*—as the Turks have since called it, was long most jealously guarded by them, and until 1855 no non-Moslem was allowed to enter its portals.

Still more exclusive and sacred was the Mosque of Eyoub Sultan, on the Golden Horn beyond the land walls of the city, which was untrodden by Christian foot till 1908. The legend is that Eyoub, the standard bearer of the Prophet Mohammed, came with the Arabs in their first unsuccessful attack on Constantinople, and died here in 672. His grave remained unknown till Mohammed II came in

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A LOWLY MINARET BUILT ON THE ROOF OF A WAYSIDE MOSQUE, KASSIM PASHA.

1453, when a vision of angels showed the Sheikh Akshems-eddin where to look for it, and it was found. The discovery gave new courage to the attackers and contributed to the capture of the city. The Conqueror built over the grave a *turbe* or shrine, most lavishly adorned with costly tiles, and the adjacent mosque; but this has been repeatedly destroyed by earthquake and lightning since. The present pair of ethereal minarets were designed and erected by Mahmoud II (1808-1839).

One of the most prominent objects in the centre of the old city of Stamboul is the great mosque of Suleiman the Magnificent, surnamed by the Turks *Kanouni*, or the Lawgiver. This was begun in 1550, and took six years to build. The famous Sinan was its architect. Two of its four minarets have three galleries apiece, while the other two have two each, making ten galleries, which correspond to the fact

that Suleiman was the tenth Sultan, and was born in the first year of the tenth century after the Hejira.

Away back in the Kassim Pasha valley, north of the Golden Horn, stands a peculiar mosque, that of Piali Pasha, who was the Kapoudan Pasha, or Admiral-in-chief, under three successive Sultans, Suleiman I, Selim II and Mourad III. It was built in 1573, and is reputed to have embodied some architectural ideas decidedly naval in character. Abdul Hamid II restored it in 1890, and it was reconsecrated then. It is very picturesque, nestling with its six domes among the great trees; but architecturally the most interesting fact about it is the position of its one lone minaret. Instead of standing at a corner of the mosque, as in the case of all other minarets, it is built in the middle of the front; and it is entered from within the mosque, also quite the reverse of the usual way.

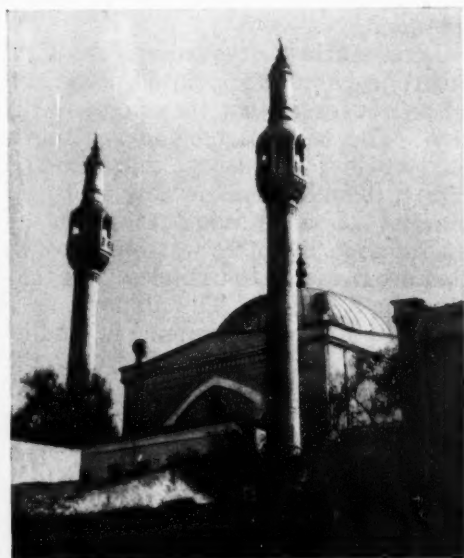


KARAKENY MOSQUE, AT GALATA END OF THE BRIDGE. A WOODEN STRUCTURE.

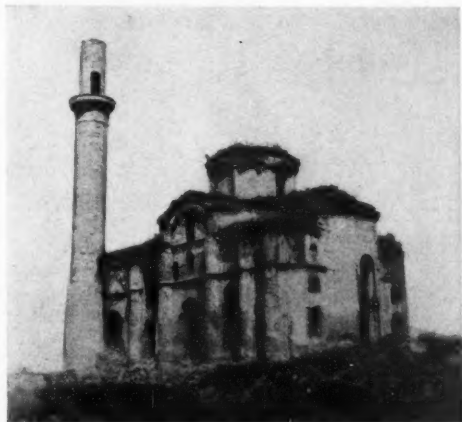
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In 1606, Sultan Ahmed I began his great mosque, facing the Hippodrome. With the utmost democracy, he himself toiled with the workmen, and paid them their wages with his own hands. Most of the building material was floated up in barges from the ruins of the old Roman city of Alexandria Troas, 150 miles away. When Sultan Ahmed gave his mosque the distinction of having six minarets, the Sherif of Mecca was indignant that even a Caliph should presume thus to rival the holy centre of pilgrimage, the mosque of the Kaaba, which alone had boasted of six. On the protest of the Meccan Sherif, Ahmed sent and built a seventh minaret for the Kaaba, and the Sherif was perforce content. The traveler approaching Constantinople from the west by sea is impressed by the ten minarets of the two mosques of St. Sophia and Sultan Ahmed, so close together they form a veritable forest.



KASSIM PASHA MOSQUE, BETWEEN PERA AND THE GOLDEN HORN.



BODROUM JAMISI, OR DUNGEON MOSQUE, FORMERLY CHURCH OF MYRELAION. BUILT IN THE VIIITH CENTURY. MADE A MOSQUE, 1498, BY MESIH ALI PASHA, GRAND VIZIER OF BAYAZID II. BURNED IN 1911.

Farther toward the centre of the city, but not in a commanding situation, is the graceful Laleli or Tulip Mosque, built by Moustafa III, in 1763-67, which cost four years of time and something like two million dollars in cash. The bulging galleries of the two minarets are supposed to resemble tulip-bulbs.

At the Stamboul end of the world-famous Galata Bridge across the Golden Horn, stands the Yeni Valide mosque, commonly called the Yeni Jami, or New Mosque, built in 1653-63, by the widow of Sultan Ibrahim. Its polygonal minarets, audaciously slender, high, and tapering, each with three lace-like galleries, are remarkable for their daring as well as their elegance; and because of them the mosque has been known as the most charming, most elegant, and most imposing of all.

Just one hundred years ago, in 1826, Mahmoud II the Reformer rid the country of what had become a real menace when he dispersed the Corps of Janizaries. In commemoration of this

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THE UPPER VILLAGE MOSQUE AT ROUMELI HISSAR,
NEAR ROBERT COLLEGE.

bold reform, he erected the Nousretiye Mosque, at Top-hane, not far from the Galata Custom House. Its two fluted minarets are the slenderest in the whole city. They are of the same type as those of the mosques at Dolma Baghtche Palace, and at Ortakeuy, along the shores of the Bosphorus, which were erected by the wife of Mahmoud II and by their son, Abdul Medjid.

During the great fires of July, 1911, when in three days no less than ten thousand houses were burned in the old city of Stamboul, one of the mosques destroyed was a small one called the Bourmali Mesjid. Stark and bare, its

truncated minaret still stands as the sole example in Constantinople of a spirally decorated exterior. *Bourma* means spiral coil; and it is in the form of twenty-four coils twisted around one another. A larger and more famous instance of this form of decoration is seen in one of the three minarets of the Utch Sherifeli Mosque at Adrianople.

Probably the most unusual of the larger minarets of the city is the square one attached to what is called the Arab Jamisi, in Galata. The legend has sprung up, on no discoverable basis whatever, that this was a mosque built by the Arab general Moslemah, whom Walter Stearns Davis so vividly portrays in *The Beauty of the Purple* as leading the Saracen hordes against Constantinople in 718. But it was in reality a Dominican church of Genoese times, whose square, peaked campanile now serves as a minaret. Moustafa I in 1620 transformed the church into a mosque.

Like sentinels the minarets stand quietly each in its appointed place; and let us not forget that they point to the sky. The Moslem religion is a spiritual religion; it insists that God is Spirit; it will not allow any image or likeness of any living thing in its mosques; its devotees worship in forms that are rigid and to us lifeless; but they worship a Spirit. The minaret is a symbol of this in its symmetry, and its use simply to call men to prayer to the Unseen.



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NOTES AND COMMENTS

THE KNOLE HOUSE TAPESTRY NOW IN THE BOSTON MUSEUM

The great Gothic tapestry recently acquired by gift from Mr. Robert Treat Paine, 2nd, is now on exhibition on the north wall of the Tapestry Gallery of the Museum of Fine Arts. While abroad this summer Mr. Paine purchased the tapestry from Knole House in Kent, probably the most perfect surviving example of the domestic architecture of Tudor England. For more than 400 years the tapestry hung in the chapel of this famous baronial residence, having been presented to Knole early in the sixteenth century by Archbishop Wareham, then its owner. The tapestry measures 29 feet long and 13 feet high. It was woven about 1490, possibly for a cathedral, from which it may have passed into the hands of Archbishop Wareham. This seems possible since the composition is such as to suggest that the original design included other scenes which may have been cut off at the time it was installed in Knole between the years of 1503 and 1532, when Archbishop Wareham was in residence there.

Six scenes from the Passion depict the trials and suffering of Christ at the hands of Pilate, Herod, and the populace from 4.30 a. m. to 7.30 a. m. on the day of the crucifixion. The figures are clad in mediaeval costumes of the closing years of the fifteenth century and each scene is framed in a contemporary architectural design. That the tapestry is from the hand of a very great designer is obvious from the drawing and arrangement of the several parts as well from the splendid unified ensemble. While the artist is as yet unidentified a clue exists in the similarity of the designs of this tapestry and the more fragmentary Passion tapestry of St. Maurice, Angers, which is attributed to the much discussed designer Jean van Roome and to the no less celebrated Brussels weaver Pieter van Aelst. Comparatively few great religious weaves have survived from so early a date. The Knole tapestry comes to the Boston Museum in an unusually fine state of preservation, with no patching and practically no darning.

THE NEW GERMAN ENCYCLOPAEDIA OF PREHISTORY

German scholars under the editorial direction of Professor M. Ebert of the University of Berlin have recently, after six years of hard work, brought to a successful termination a remarkable new reference work, called the *Reallexikon der Urgeschichte*, or Encyclopaedia of Prehistory. The arduous labor and the tremendous cost of publishing fourteen volumes of regular encyclopaedia size, illustrated with three thousand page-plates, made the venture unusually hazardous. More than a hundred scholars of all nations contributed to the work, among them an eminent French archaeologist who volunteered his services.

Until this work began to appear, it was well-nigh impossible for any investigator, single-handed, to delve into the undigested mass of facts hidden away in innumerable publications, many of which were inaccessible. Now it is all sifted and grouped, and—this is a new feature—every article dealing with a subject meriting detailed treatment, is the signed statement of a well-known authority in the given field. Every phase

of man, historic and prehistoric, is covered, down to the dawn of the Middle Ages, and a systematic reading of the volumes assures a broad and accurate knowledge of early man. The work is published by Walter de Gruyter & Co., and sells for 801.60 goldmarks in the bound edition, or 661.70 in paper. Orders may be sent direct to ART AND ARCHAEOLOGY, and will be promptly acknowledged. The books will be shipped direct from the bindery in Germany.

COMING ART EXHIBITIONS

The 27th Annual Water Color Exhibition of the Pennsylvania Academy of the Fine Arts in conjunction with the Philadelphia Water Color Club, will be opened at the Academy, Sunday, November 3, and close Sunday, December 8, both inclusive. In addition to the usual awards, Mrs. J. Bertram Lippincott has established a purchase fund the income from which enables the Club to buy from the exhibitors such works as it desires to include in a Permanent Collection.

The Twenty-eighth Carnegie Institute Annual International Exhibition of Paintings will open this year October 17 and continue through December 8. The European paintings, after their exhibition in Pittsburgh, will be shown in Baltimore—The Baltimore Museum of Art—January 6 to February 17, 1930; and in Saint Louis—Ctiy Art Museum—March 10 to April 21, 1930. There will be about 400 paintings in the exhibition. Approximately 275 of these are from Great Britain, France, Italy, Spain, Germany, Russia, Norway, Sweden, Belgium, Holland, Poland, Czechoslovakia, Austria, and Switzerland, and 125 from the United States.

SURAT PATOLAS—FAMOUS TEXTILE FABRICS

(Special Correspondence of Art and Archaeology)

Bombay, July 13, 1929.

Surat textiles have long held a high place in the estimation of both Indians and Europeans. The chief industry of Surat during the Mughal period (in the Middle Ages), for which it was world-famous, was the manufacture of a kind of silk fabric known as *patola*. It was not an indigenous handicraft but was introduced by the Arab settlers about the XVth century, when Surat became a great emporium. This industry is now in the hands of Hindu weavers, though they still depend upon the descendants of the Arab settlers there for the dyeing of the threads. It is a secret which the latter are not willing to reveal to the Hindus.

The making is such a tedious, complicated and difficult process that the dyers of the yarn are quite helpless without the weavers. They are mutually dependent upon each other and their respective skill and secrets are only imparted to their respective successors in art. Hence this *patola* manufacturing is not widely practised, nor is it manufactured to any large extent.

Patola is a silk marriage *saree* given usually as a wedding present to the bride by her maternal uncle. The custom is becoming obsolete now owing to the rarity of the fabric as well as because of the glamour of the cheap, fine machine-made silk cloths imported from the West.

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The *patola* is made on a loom. First, the threads of the warp and weft are separately tied and dyed by what is called the *bandana* process, i. e., tie-and-dye process or knot-dyeing. The dyer takes a little bundle of thread of the warp which has been dyed in the lightest color found on the warp in the finished piece, and draws in pencil, according to the pattern to be produced. Another man then ties the silk along the spaces marked tightly round with cotton thread so that the color will not penetrate. It is then dyed in the next deeper color found upon the warp and the process is repeated till the required color is reached. The weft is then treated in the same way in order that in the loom, when it crosses the warp, each of its colors may come exactly in contact with the same color in the warp. The bundles of warp have next to be arranged in the loom by the weaver, who takes the little bundles of weft one at a time, using each in its own place throughout the design.

The coloring of *patola* is of great delicacy and the designs, which are of infinite variety, are very charming. The weavers show great taste in the use of red, gold, yellow and white, not only in the disposition of the design but in their respective tones, to give a harmonious effect. When finished, it is a perfect piece of fabric at once pleasing to the eyes and comforting to the mind.

B. K. SINHA.

PROFESSOR SHAPLEY GOES TO CHICAGO

Professor John Shapley, head of the Department of Art at New York University, has been appointed Professor and Chairman of the Department of Art at the University of Chicago. He takes over the position left vacant since the death of Professor Walter Sargent in September, 1927. Professor Shapley, who is regarded as one of the most eminent scholars in the country in the field of art, is president of the College Art Association, editor of *Parnassus* and the *Art Bulletin*—periodicals published by the Association—associate editor of the *Journal of Archaeology* and advisory editor of *Art Studies*. At New York University, where he has taught since 1924, Dr. Shapley has been instrumental in making the Department of Art there the most extensive in the country, according to Assistant Professor Edward F. Rothschild, who has been Acting-Head of the Chicago department since 1927, and his coming to Chicago will mean an expansion of the graduate activities of the local department.

NOTES ON THE PAINTER INGRES

The first article in this issue, on the painter Ingres, carried so many footnotes in English, French and German, they—regrettably—had to be deleted bodily to avoid spoiling the presentation of the matter. They are reproduced below in full, and as page references are given, it is hoped all readers interested in following Mr. Zabel's careful research to its sources, will make full use of them.

Mr. Zabel's general references include the following works and portfolios, and these are succeeded in the paragraphs below by particular selections apropos to the text indicated in each instance. Henry Lapauze, *Ingres, sa vie et son oeuvre* (Paris, 1911); Henry Lapauze, *Les Dessins de J. A. D. Ingres du Musée de Montauban* (Paris, 1901); Henry Lapauze, *Les portraits dessinés de J. A. D. Ingres* (Paris, 1903); L. Frölich-Bume, *Ingres* (Vienna and Leipzig, 1924, and in English translation. London, 1927); Louis

Hourticq, *Ingres, l'œuvre du maître* (Paris, 1928); and *La Renaissance*, Vol. VI, No. 5 (Paris, May, 1921).

Page 105. David's own use of picturesque and artificial style may be seen best in the companion portraits of *M. and Mme. Sériziat* in the Louvre, which stand in striking contrast to the graphic fidelity of *Les dames Bataillard* or the more credible likenesses of *Pius VII* and *M. et Mme. Monges* in the same room. Delacroix's portraits for the most part reveal an obvious lack of taste in the requirements of setting, as may be seen in the awkward balustrade and vase of the *Baron Schvitzer*, in the National Gallery, London. Ingres' pupil, Chassériau, studied his master's art of backgrounds faithfully, but the century produced scores of portrait painters—Prudhon, Cabanel, Fantin-Latour, Bonnat, Lenbach, Carolus-Duran—who revealed little conception of the essential problems of their art. A recent note on this contrast between Ingres and Delacroix appears in Henri Verne's "Ingres et Delacroix au salon de 1824" in *La Renaissance*, Vol. VII (1924), pp. 229-37. This is supplemented to some extent by F. Felix Bousset in "Ingres et la critique contemporaine", *La Renaissance*, Vol. X (1927). Hans Vollmer, in a recent essay, "Ingres und Delacroix", *Kunst und Künstler*, Vol. XXIV (1926), observes, on p. 230: "Wenn ein Davidisches Porträt sich dennoch sogar recht wesentlich von einem Ingres'schen unterscheidet, so sind hier Differenzen der Individualbegabung ausschlaggebend. Es fehlt Davids Zeichnung jenes Höchstmasz von Intellektualität des Ausdrucks, um dessentwillen die Franzosen in Ingres den 'maître le plus français' verehren; auch reicht David also Analytiker der menschlichen Physiognomie—selbst in seinen besten Porträtarbeiten—an Ingres nicht heran. Aber die Absicht, die auf eine absolute Objektivierung der Erscheinung zielt, ist bei ihm um keinen Deut weniger entschieden als bei Ingres."

Page 109. In connection with the *Napoléon* described by Mr. Zabel here, reference to "Une Exposition d'Ingres", by Léonce Bénédite in the *Gazette des Beaux Arts*, (Vol. III, 334), gives the opinion of the French critic as follows: "La nature morte, dans l'une et dans l'autre image, est surprenante et déconcertante, mais elle écrase les physionomies qui, évidemment, ont été tracées avec des documents, en dehors du modèle. Le Bonaparte est inexpressif et le Napoléon, que le peintre s'est efforcé de rendre impassible comme une statue, nous intéresse moins que son manteau impérial et que son sceptre."

Page 114. Concerning the part of the costume in this composition, Albert Dreyfus, in an article on Ingres in *Die Kunst für Alle*, Vol. XXVII (1912), observes: "Die drei Rivièrebildnisse von 1805 sind schon der ganze Ingres. Kein Männerporträt ist später anders im Aufbau in der farbigen Wirkung wie das des M. Rivière, mit seiner Ruhe und Einfachheit der Haltung, der Grosszügigkeit der Raumbehandlung, der salonmässigen Eleganz der Kleidung. . . . Auch das Bildnis der Mme. Rivière zeigt bereits alle Vorzüge Ingres'scher Kunst, dies eindringliche Nachgehen der linearen Form bei kraftvoller Zusammenfassung der Ganzen. Wie auf dem Bildnis der Mme. de Senonnes schmiegen sich schon hier Gewand und Schal mit wahrer Liebkosung der Körperform an. Die Berührung von Fleisch und Stoff ist mit der Genauigkeit eines Untersuchungsrichters studiert, wie fein aber ist dabei der lineare Ausdruck. . . . Zwar ist in späteren Arbeiten bei noch mehr Können manches Ungelenke, das Drahthafte der Locken überwunden, aber die Grösze

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der Auffassung, die herbe Frische dieser Bild, ist nirgends übertroffen." (pp. 130-32).

Léonce Bénédite in "Une Exposition d'Ingres", *Gazette des Beaux Arts*, Per. V, Vol. III (1921), refers also to the later portraits in pointing out their still-life character: "La nature morte, c'est encore le mérite principal des deux portraits de Mme. Moïssier: l'un debout, dans sa robe noire, d'une perfection plutôt glaciale; l'autre, assise dans sa robe piquée de bouquets Pompadour, dans une harmonie un peu aigre, sur un fond de canapé rose. Cette beauté un peu ronde et lourde, sans grand caractère, n'avait sans doute pas inspiré le maître" (p. 334). Herbert Furst, in his valuable book on *Portrait Painting, Its Nature and Function* (London, 1927) discusses Ingres briefly in relation to his elaborate interest in realistic representation and its harmful effects in some of his later portraits. "It was . . . the invention of photography that wrought most havoc in nineteenth century art. One can study its influence progressively in Ingres' work. His 'M. Rivière', and particularly his 'Mme. Rivière', in the Louvre, both of 1804, have still the appearance of 'handpainted' pictures. In particular 'Mme. Rivière' is carefully composed into its oval space and her drapery arranged with calculation . . . But if one compares with these his 'Mme. Reiset' of 1846, . . . or with the 'Princesse de Broglie' . . . the resemblance to a photograph of the period is so striking that one could defy anyone to tell from a monochrome reproduction that the original was actually 'hand-painted'. Even in his masterpiece, the portrait of the famous 'Press Magnate'—another anticipation of the results of the industrial revolution—'M. Bertin', the excellence is due to the character and pose of the sitter and to the amazing skill of draughtsmanship rather than to the quality of the paint." (p. 50-51.) Dreyfus, *op. cit.*, p. 137, says: "Kein Wunder, dass die Porträts der letzten Zeit etwas Statuenhaft-Starres Haben. Destillierter Ausdruck ist eine Fiktion. In ihrer reichen Tracht sind sie repräsentativer, aber auch genereller geworden." And Hans Vollmer, *op. cit.*, p. 230, recalls Julius Maier-Graefe's speaking once of the "Noli me tangere" aspect of Ingres' figures, a quality which undoubtedly resulted from his elaborate patience with accurate reproduction of objects, and the influence of photography.

Page 114. The painter's motive in his work is ably discerned by Dreyfus, *op. cit.*, p. 137: "Es tut nichts, dass das Modell—es handelt sich zumeist um Frauen—im Lauf der Jahre altert; als wäre ihm ein Bildnis erst dann komplett, wenn es nicht nur die Synthese aller möglichen Erscheinungseindrücke, sondern eines Lebens selbst, ist; als könnte ein Porträt richtiger sein, als der Mensch selbst."

"Nervöse Erregung hat Ingres nie gemalt, auch bei Frauen nicht. Sie wäre ihm eine Störung der Tugend und Harmonie der Welt", says Dreyfus, p. 130. This is probably true of the paintings, yet the drawings are characterized by the types of nervous temperament portrayed and suggested by many subtle means.

Page 115. C. H. Collins-Baker, "Reflections on the Ingres Exhibition", *Burlington Magazine*, Vol. XXXIX (1921), observes on p. 36: "As an executant Ingres is a master, not always equally agreeable, with a craftsmanship which, humanly speaking, is perfect. In his drawings, too, development can clearly be seen, during his long life, so that the late portraits gain in mass and simplicity. They lose, it is true, in keenness of impression; the elderly dogmatic master, with a seat in the Senate and the plaque de grand officier of the Legion of

Honor, could hardly have seen life so crisply and incisively as the ardent youth of about 1810."

"Die gezeichneten Porträts durchziehen Ingres' wie Holbeins Lebenswerk. Hier sind zu seiner Zufriedenheit die strengsten Gesetze der bildenden Kunst beobachtet, hier ist Lauterstes erreicht. Ihre zeichnerische Vollendung ist gleichsam das ewige Licht, an dem er die Flamme zu seinen Bildern entzündet; hier hat er immer festen Boden unter den Füßen." Dreyfus, *op. cit.*, p. 132.

A NEW LANGUAGE REPORTED FROM SYRIA

A brief note in the current issue of the British quarterly *Antiquity*, one of the most valuable and comprehensive archaeological magazines in the world, reports the alleged discovery in Syria of an entirely unknown language. "The excavations," says the report, "which have just been carried on by MM. F. A. Schaeffer and C. Chenet at Ras Shamra, 8 miles north of Latakia, have yielded about 15 clay tablets covered with a cuneiform script of a hitherto unknown character. The tablets and the objects with which they are associated go back to the 14th century B. C. The writing of Ras Shamra is actually quite different from that of the Sumerians or Accadians. It consists of only 26 or 27 signs, and is therefore evidently alphabetic, and analogous with that used by the Achaemenid Persians 800 years later. What language is hidden behind this mysterious writing, which M. Virolleaud is attempting to decipher, we do not yet know.

FREE ADMISSION TO ITALIAN MUSEUMS AND GALLERIES

Le Vie d'Italia in its September issue publishes a statement to the effect that among recent Government decisions was that authorizing free admission to all museums, art galleries, excavations, etc., "to the great satisfaction of all, as with a noble gesture Italy invites native and foreigner alike to admire the accumulated magnificence of the centuries". Emphasis is laid upon the value of this opportunity to the Italians themselves, and the only apparent drawback, so far as the experienced student is concerned, is the necessary presence of the official guides. For the ignorant and the inexperienced these men are certainly useful; but for the scholar their parrotings constitute a serious annoyance and waste of time. Doubtless serious students will be able to arrange for undisturbed study. In any event, the gracious opening of her treasures by Italy is a step every visitor will hail with delight.

MR. MORGAN AND THE LUTTRELL PSALTER

Mr. J. Pierpont Morgan is announced as the generous individual who in July advanced \$150,000, without interest charges, to enable the British Museum to acquire the famous *Luttrell Psalter*, and to pay for it within a year. It was also Mr. Morgan who provided the funds for Quaritch's purchase of the *Bedford Book of Hours*, which also will probably go to the Museum if the funds can be raised in the same time, though Mr. Morgan admitted he would like to have the book himself.

BOOK CRITIQUES

The Pierpont Morgan Wing. A Handbook by Joseph Breck and Meyric R. Rogers. Second Edition. Metropolitan Museum of Art. New York. 1929.

The collections assembled by J. Pierpont Morgan and presented to the Metropolitan Museum, in part by Mr. Morgan himself before his death in 1913, in part subsequently by his son, are of a princely variety and richness unparalleled in any museum as the gift of an individual private collector. The present handbook, recently issued in a second edition with a few revisions of text corresponding to changes in the galleries, describes only the exhibitions, chiefly of decorative arts, shown in the Pierpont Morgan Wing, and does not include the Morgan gifts of paintings, of Chinese porcelains and other works of Oriental art, or of Assyrian, Egyptian, and Classical antiquities which are exhibited elsewhere in the Museum.

The great amount and extensive chronological range of the material, from Gallo-Roman and Germanic antiquities, through the phases of Early Christian, Byzantine, Carolingian, Romanesque, Gothic, and Renaissance art, to French decorative art of the seventeenth and eighteenth centuries, presented to the authors a problem difficult of completely satisfactory solution from the point of view of the intelligently interested visitor in the museum galleries. Some general knowledge of ethnic background and history is essential for understanding the *raison d'être* and relative significance of man's handiwork produced in remote and unfamiliar periods or places, but museum visitors lack the time and inclination, and museum galleries the retired nooks and easy chairs requisite for perusing essays in history and art. On the other hand, a *catalogue raisonné*, listing, classifying, and describing objects with neat and scientific brevity, is desirable for the specialist but is unattractive and hence of little use to the average visitor in a museum.

In this book the dilemma has been met by prefacing each of the different important phases of art represented in the collections with an historical introduction, which may be digested at leisure either before or after taking in the galleries, and by describing the gallery exhibitions each in a separate chapter of

consecutive comment written in a manner admirably devised by the omission of irrelevant and distracting information to fix attention on the objects shown and to lead the observer from case to case and room to room without undue fatigue. The illustrations are abundant, but for the most part too small in scale to reveal details adequately. This defect is undoubtedly attributable to the necessity of keeping the book literally in hand; as it is, the pages number almost four hundred.

ASHTON SANBORN.

Greek Vases in Poland. By J. D. Beazley. Pp. xvi, 87. 32 plates. Oxford University Press, New York. 1928. \$16.

This work is a commentary on the Greek vases of three collections in Poland, accompanied by footnotes which enlarge the scope of the book beyond its nominal subject and are a mine of new knowledge. Some forty of these vases (chiefly in the rich museum of Prince Czartoryski at Castle Goluchow) and a few relevant pieces in other countries are illustrated in excellent collotype plates. The primitive wares are not neglected, and the portion devoted to Italiote pieces makes important contributions; but the Attic red-figured vases naturally receive fullest discussion and illustration. The care, penetration, and singular felicity of language with which the author traces currents of style and marks the affiliations of the artists represented in Poland, make this part of the book a most illuminating conspectus of the development of Attic vase-painting in its red-figured period, and the footnotes hereto constitute a supplement to this writer's *Attische Vasenmaler* in presenting a great number of new attributions. To the specialist, the work will be an indispensable tool; but also it will instruct and delight the amateur of Greek art, for whom Professor Beazley's amazingly profound scholarship will be seasoned by his enchanting writing.

H. R. W. SMITH.

Drawing with Pen and Ink. By Arthur L. Guptill. Pp. xii, 431. 9x12 in. Over 800 illustrations. The Pencil Points Press, Inc., 419 Fourth Avenue, New York City. 1928. \$8.50.

Mr. Guptill, who in his earlier volume, *Sketching and Rendering in Pencil*, had ade-

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quately and beautifully covered the technique and spirit of pencil drawing, has now fulfilled the same office for the pen. Departing from any historical or comparative study of the subject, as fields well covered, and basing his conclusions upon years of teaching at Pratt Institute in Brooklyn and professional illustrating, he has here provided us with a thoroughly practical and comprehensive study of pen-drawing. Not satisfied with suggestions as to materials, pen-handling, tone-building, light and shade, principles of composition, he offers instruction in such related subjects as preparation of drawings for reproduction, drawing for advertisers, the special requirements of book- and magazine-illustration. The student who is learning to draw will find valuable suggestion in this book not only for handling his pen, but for creating a product which will be marketable when finished, which is a more difficult type of information to convey, or for that matter to find. There is a word on the use of colored inks as well, and on combining the pen with pencil and brush.

With fine discrimination Mr. Guptill has chosen some eight hundred examples of pen-work to illustrate the points he wishes to make. Reproduced at the exact or approximate size of the original drawings, these illustrations show the individual pen-strokes used in their creation, and thus are a valuable object lesson in pen-practice. There has been no attempt to include all of our leading illustrators and architectural draftsmen, but the list of illustrators is an impressive one, and makes the book valuable to the layman as well as to the artist, as a portfolio of charming modern pen-drawing.

KATHARINE STANLEY-BROWN.

Asianic Elements in Greek Civilization. By W. M. Ramsay. Pp. xi, 303. 9 illustrations. Yale University Press, New Haven. 1928. \$6.

This is chiefly a re-working of the author's Gifford Lectures of 1915-16. The title is misleading. The work is not a systematic presentation of the contributions of Asia Minor to classical Greek civilization. It seeks to find Anatolian parallels for certain Greek economic and religious institutions principally by two means, a study of Anatolian topography, place-names and monuments, and a bewildering mixture of Greek, Anatolian and Turkish philology with great reliance on obscure Hesychian glosses. It must be confessed that when the author, with implicit trust in the

single late MS of so difficult a tradition as that of Hesychius must have been, proceeds to such astounding philological hypotheses as are found throughout this book in order to bring his etymologies into line, the average philologist is struck with incredulous horror.

The Homeric scholar will note in Chapter VI an identification of the *φalgύπιος* with the Anatolian falcon, and in Chapter X the Anatolian psychology which stressed the expiation of the plague at the beginning of the Iliad and the funeral games at the end. The Platonic scholar will find in Chapter XV that Plato's concept of the Heavenly City-State came also from the East. Chapter XII, "Hipponax on Lydian Scenes and Society," is based on the author's unparalleled knowledge of "Asianic" topography, and is one of the best in the book. The work is fascinating for its wealth of personal anecdote, and for its variety and ingenuity of hypothesis, however unconvincing.

WARREN E. BLAKE.

The Iron Age in Italy. By David Randall-MacIver. Pp. xv, 243. 47 plates, 90 figures. Oxford University Press, New York. 1928. \$25.

The Iron Age in Italy is a book printed, bound and illustrated in the grand style. Its contents are divided into three parts: Northern Italy, including Venetia and Lombardy, with most of the space given to Este and the Como region; Central Italy, including Picenum and part of Umbria; Southern Italy, including Sicily, Campania, Calabria, and Apulia. Latium, Bologna, and Etruria do not appear because treated in a former work. There are 90 figures and 47 magnificent plates.

This book follows the same author's *Villanovans and Early Etruscans* and *The Etruscans*. The three constitute a library on the culture of Italy from the Neolithic period, when inhumation was universal throughout the peninsula, through the Bronze Age, which brought cremation over the Alps, through the Iron Age, during which both burial customs persisted, and into the period of Etruscan Ascendancy. The Iron Age in Italy is a general survey, but with very special treatment of Este and the Como district, where cremation was all but universal, and of Picenum, in which universal inhumation indicates the resistance of the native Neolithic stock to the transalpine invader. The archaeology of the Iron Age in Southern Italy is as yet so little

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developed that only a general presentation is possible.

The abundance of material for such studies as this will surprise the reader not familiar with the field. In the chain of cemeteries at the base of the Alps near Giubiasco, for example, over 1200 graves have been examined, lying within the space of only a few kilometres. At Terni, in Central Italy, a score of cremation graves and over two hundred inhumations have been studied, and many hundreds were destroyed on the erection of the steel works. The Neolithic and Iron Ages are assuming large dimensions in our thought of Italy, though it is not so long ago that Mommsen wrote, "Nothing has hitherto been brought to light to warrant the supposition that mankind existed in Italy at a period anterior to the knowledge of agriculture and the smelting of the metals".

A shorter, less technical, and less expensive book on the Iron Age, after the manner of the author's very readable and very illuminating *The Etruscans*, would be welcome now.

GRANT SHOWERMAN.

Some Modern Sculptors. By Stanley Casson. Pp. x, 119. 43 illustrations. Oxford University Press, New York. 1928. \$2.75.

We have so few books in English revealing to us the aims and accomplishments of contemporary European sculptors that we may well be grateful for one as attractively composed as Professor Casson's, in spite of its spotty treatment of the subject. Here are notes, always concise and often stimulating, on the work of Barye, Maillol, Bourdelle, Despiau, Bernard, Mestrovic, Rosandic, Gill, Gaudier-Brzeska and Epstein. Obviously the list is inadequate, and in only one instance, the chapter on Mestrovic, is the study at all sustained. But, lacking completeness and balance, it is, nevertheless, valuable.

Professor Casson, with his thorough grounding in classical archaeology, is at his best in relating modern sculpture to those

abiding traditions of sound craftsmanship which have come to us from the Greeks. Naturally he is disposed most favorably toward our best modern classicists, Maillol and Bourdelle, and is intolerant of Rodin's lump and depression technique (which he dismisses as "mud-pie finish") and the dramatic symbolism of Epstein. One may regret that he devotes so much space to Eric Gill, that he fails to mention Constantin Meunier, that he says nothing about one of Bourdelle's most important works, the memorial to Adam Mickiewicz, and chooses to call Maillol's "Adolescence" his masterpiece. On the other hand, he is sensitive to the significance of Mestrovic's great monument at Cavtat and several of the portraits by Epstein, and makes many acute observations on the place of sculpture in the life of a community and the technical devices whereby esthetic values are realized.

W. R. AGARD.

Jahrbuch Des Deutschen Archäologischen Instituts. Band 43. Many Illustrations. W. De Gruyter, Berlin, 1928.

This volume, which is dedicated to one of the greatest Greek scholars in the world, the indefatigable German Professor of Greek, Wilamowitz, on his eightieth birthday, contains a series of interesting reports and articles, one by Pfuhl on art of the fourth century B. C., one by Schrader on the oldest temples of Athena and on the Athenian acropolis; but the most important is the long article by Studniczka on New Archaic Sculptures, false and genuine. This is a valuable discussion of the forgeries of Dossena, some of which even reached American museums and which were considered by the greatest of German authorities to be genuine until Dossena confessed to being their author. Unfortunately Studniczka still believes in the genuineness of the group of one female figure carrying another on her shoulders (plates 1-4) but this too is a forgery based on the original Greek group from Eretria in the Museum of Chalcis.

DAVID M. ROBINSON.

